

9255

JOHN JENKINS

A CRITICAL STUDY

OF

HIS

INSTRUMENTAL MUSIC

VOLUME I

CAROLYN COXON

Ph.D., University of Edinburgh, April 1969.



CONTENTS

VOLUME I

	page
Summary.....	i
Introduction.....	ii
Chapter I: Biographical.....	1
Chapter II: A Chronology of Jenkins' works: The Evidence of the Manuscript sources.....	16
Chapter III: The Manuscript Sources and some of their scribes.....	36
Chapter IV: Instruments and conditions of performance: The evidence of the contemporary manuscripts.....	60
Chapter V: A critical survey of Jenkins' Instrumental Music	
The Fantasias.....	98
The Fantasia-Suites.....	119
The Aires.....	133
The Character Pieces.....	146
The Divisions.....	148
Appendix I: A Handlist of the MS and Printed Sources of the Instrumental Works of John Jenkins.....	153

CONTENTS (ctd.)

<u>Appendix II:</u> A Descriptive Catalogue of the MS Sources of the Instrumental Music of John Jenkins.....	166
<u>Appendix III:</u> A checklist of Jenkins' vocal works, by first lines.....	225
<u>Appendix IV:</u> A chronological list of publications containing works by Jenkins: from 1648 to 1680.....	230
<u>Appendix V:</u> Select Bibliography.....	233
<u>Index to Volume II</u>	239
<u>Six Plates illustrating Ch. III</u>	In Pocket

Summary of Thesis

The first volume of the thesis consists of five chapters and five appendices. The first, biographical, chapter outlines the evidence of the composer's life to be found in contemporary seventeenth century writings and in surviving MSS of his music. The second chapter examines more closely the evidence of the MS sources in relation to the chronology of Jenkins' music and contains a reassessment of his output in the light of this evidence. In the third chapter the hundred or so MSS are critically examined and classified according to their merit as authoritative sources of Jenkins' works; the question of the composer's autograph and those of a few of his associates is discussed in some detail with photographic illustrations. The fourth chapter provides an illustrated outline of the evidence found in these MSS of the performing practice and instrumentation in Jenkins' music with some valuable new material on the English "graces" for the bass viol. The fifth chapter provides a survey of Jenkins' use of the forms current in England during his lifetime. His music is related as far as possible to that of his predecessors and contemporaries and attention is paid to those works in which a division texture is superimposed on Fantasia or dance forms. The five appendices are: a checklist of all known sources, including modern editions, of Jenkins' instrumental music; a descriptive catalogue of the MS sources; a list of his vocal works, by first lines; a bibliography of contemporary publications of instrumental and vocal music up to 1680; and a select general bibliography.

The second volume contains the transcriptions. The works in this volume are selected to illustrate the wide variety of styles of which Jenkins was master, the choice being at the same time governed by a consideration of what other scholars are preparing at the present time. The volume contains: 2 Fantasias, an In Nomine and 2 Pavans for 6 viols; 1 Fantasia for 4 viols; 10 Fantasias for 3 viols; 33 airs for 3 viols; 14 airs for a consort of violin, lyra-viol, bass viol and harpsichord; 36 airs for solo lyra-viol; 11 "Lessons" for 2 bass viols, and 3 sets of divisions for 2 bass viols; all unpublished. All sources have been collated and variant readings are given with the edited text.

INTRODUCTION

The present study was begun some years ago when, as part of my work for the Honours B.Mus. degree, I prepared a thematic catalogue of Jenkins' Fantasias and Fantasia-Suites. I discovered then that Jenkins' works were virtually unavailable and that no comprehensive survey of his music had been attempted. After completing the degree exercise I contacted Mrs. Jill Vlasto in Cambridge, who kindly passed my letter to Thurston Dart, who then had the care of the papers of the late Miss Helen Joy Sleeper - one time research librarian of Wellesley College in America, who had been a pioneer student of Jenkins' music and had retired to Cambridge to continue her research shortly before she died in 1959. During the following year he arranged for me to borrow these papers, in accordance with her own wish that her working materials should be made available to students of Jenkins' music. Among these papers were a thematic catalogue, to which only a few items have had to be added even now, some transcriptions and an enormous amount of bibliographical material, which she had collected over some twenty years. Mr. Andrew Ashbee commenced his study of Jenkins' music for the degree of Ph.D. at London University at about the same time but we unfortunately remained in ignorance of one another's work until his thesis "The four part works of John Jenkins" was completed in 1967. In the event my own and Mr. Ashbee's studies are complementary in their coverage of Jenkins' music. Whereas he selected one group of works as the subject of a close examination

of his harmonic and melodic style, I elected to range over a wider field, hoping thereby to make available for the first time a comprehensive survey of Jenkins' music which would illustrate the breadth and variety of his skills as composer, performer and teacher. In the attempt to relate Jenkins' music to that of his predecessors and contemporaries I have been frustrated by the lack of modern editions (the MSS are nearly all in parts) and, paradoxically, by the grace and fluency of his own invention which cannot simply be explained in terms of external influences. I have, nevertheless, tried to demonstrate the ways in which Jenkins developed the traditional forms of English chamber music. The final selection of examples for Vol. II was made with a view to avoiding duplication of the work of other scholars. Thus particular emphasis is laid on the three part music, the works for solo lyra-viol and those for bass viols, all of which have been neglected so far. Unless otherwise stated the full examples in Vol. II and the short examples in Vol. I are taken from the MS sources listed in Appendix I. I have endeavoured to keep the text of Vol. I short and to make available as much new music as possible in Vol. II, believing with Roger North that:

And grant a man read all the books of musick that ever were wrote I shall not allow that musick is or can be understood out of them, no more than the taste of meats out of cookish receipt books....

My thanks are due to Professor Newman and the staff past and present of the Reid School of Music and its

library, in particular to the late Professor Hans Redlich who first set me on the course of studying Jenkins' music, to the scholars already mentioned, to the members of the English Consort of Viols, to Professor Peter Evans, to Mr. Christopher Field and to the staffs of the following libraries: The British Museum, in particular to Miss Pamela Willetts; the Rowe Library, King's College, Cambridge; the Library of the Fitzwilliam Musuem; the Pendlebury Library, in particular to Mr. Charles Cudworth; the Newberry Library, Chicago; the Dolmetsch Foundation Library; The Cathedral Chapter Library, Durham; Archbishop Marsh's Library, Dublin; the Staatsbibliothek, Hamburg; The Gresham College Collection, now in the Guildhall Library, London; The Henry Watson Library, Manchester; the Barber Institute, Birmingham; the New York Public Library; the Bodleian Library, and in particular to Miss Margret Crum; the Library of Christ Church, Oxford; the Library of the Conservatoire National, Paris; the Parry Collection in the Royal College of Music; the Library of the Dean and Chapter of York Minster; and the Filmer Collection in the Music School of Yale University. My thanks are also due to Edinburgh University for the financial assistance allowed me in the early stages of my work by the award of an Andrew Fraser Travelling Scholarship, a Post-Graduate Studentship, and a generous grant from the Moray Fund to cover photographic expenses.

CHAPTER I
BIOGRAPHICAL

Jenkins' tombstone in Kimberley church in Norfolk, reproduced in Blomfield's History of Norfolk,¹ bears the inscription:

Under this stone rare Jenkins lye,
The master of the Music art,
Whom from the earth, the God on high
called up to Him, to bear his part,
aged 86, October 27,
in Anno 78, he went to Heaven.

This rhyme, probably composed by Sir Philip Wodehouse, an old friend of Jenkins in whose house the master died,² has long been accepted as evidence of Jenkins' birth date. He was however very old when he died and might well have misreckoned his own age. Even more likely is that Wodehouse simply made a guess at his friend's age after his death, and it is clear that this evidence taken alone does not establish beyond doubt that Jenkins was born in 1592.

The place of his birth was certainly in or near Maidstone in Kent. Anthony Wood³ reports that Dr. Wilson (Professor of Music in Oxford and Jenkins' near contemporary) "...did often use to say for the honour of his country of Kent that Alfonso Farabosco was born of Italian parents at Greenwich, and Joh. Jenkins at Maidstone...". Wilson's report is confirmed by his exact contemporary Alexander Fisher, "senior fellow of Merton College and a fatherly acquaintance of A.W.", who "was born at Maidstone in Kent,

1 London, 1805 II, p. 538.

2 See Blomfield, History of Norfolk, vol.i, p.759.

3 Fasti Oxonienses, Oxford, 1667, II, And Ed. Bliss, London, 1813-20, Vol. II, Col. 71-2

where his father (who was mayor of Maidstone in 1619) was a trader..."¹ and who, says Wood, "told me that Jenkins was born at Maidstone".² The record of baptisms at Maidstone parish church of All Saints shows a gap of over five years from early in 1538 to November 1593. It is therefore possible that Jenkins' exact birth date may never be established with certainty. The recent researches of Mr. Andrew Ashbee³ have however brought to light two wills proved at Canterbury which are of exceptional interest and provide evidence of the circumstances of Jenkins' birth. These are:

The will of Henry Jenkins.

Memorand That the Twentieth day of December Anno dni. 1617...Henrie Jenkins of Maydstone in the County of Kent, Carpenter. Did make a Nuncupative will in forme following. First hee gave to his son Henry a Trebble viall, to his son John A Pandore and to his son William a Trebble viall and to his daughter Mary he gave nothing then because hee had given her certeyne goodes and moovables at her marriage before that tyme. And the residue of all his goodes, mooveables, household stuffe, Plate and readie money hee gave unto Anne his wife and made her sole Execatrix of his testament and last will Hee beinge than sicke in body butt of good and perfect memorie. In the presence of Walter Fisher,⁴ Thomas Reve. (Probate dated 20th March 1617/8)

The Will of Ann Jenkins.

The laste will and testament nuncupative of Ann Jenkins widowe late of the Towne of Maydstone in the County of Kent and dioces of Canterbury deceased;

1 The life and Times of Anthony Wood, ed. A. Clark, Oxford Hist. Soc., II 1892 p.233.

2 Ibid. I 1891, p.233

3 "Genealogy and John Jenkins", ML, 46, July 1965.

4 This Walter Fisher is almost certainly identical with the W.F. who was mayor of Maidstone in 1619, whose son told A. Wood of the composer's origin. This identification strongly confirms Andrew Ashbee's suggestion that the wills are those of the composer's family.

By her uttered and declared in the moneth of July Anno dni. 1621 Shee beinge then sick and weake in body but of good and perfect memory with an intent and purpose to make her will and dispose of her estate in theise words followinge or the like in effect, vizt.

First she gave unto Henry her eldest sonne one trebble Violin and ten shillinges in money. Item to her son John five shillinges in mony. Item to her sonne William twenty shillings of lawful English money and one treble violin togeather with a flockbed. The residue of all and singuler her goods, Cattelle, Chattels and debts whatsoever she gave absolutely unto Thomas Viny hir sonne in lawe conditionally that he should pay hir debts and legacyes. And lastly she made and constituted the said Thomas Viny full and wholl Executor of hir said last will and testament. In the presence and heeringe of Thomas Moore and John Howtinge. (Probate dated 10th. July 1623)

Mr. Ashbee has traced the marriage of Henrie Gynken and Anne Jordaine which took place on June 28, 1591, and the baptisms of two of their children; Feb. 8 1594 "Mary d. of henrie Ginken", and May 4 1595 "Henry so. of henry ginken". He points out that were it not for the statement in Ann's will that Henry was her eldest son one would assume that John and William were born between 1591 and 1593 and that their baptisms were recorded in that part of the register now lost. The fact, however, that Henry is named after his father would seem to confirm Ann's statement that he was the first son and means that in accepting this as the family of John Jenkins we must accept a birth date of 1596 at the earliest.

Jenkins' childhood is obscure. He does not appear to have been a chorister and we do not, unfortunately, know who taught him music. (Coming from the kind of family he did he would have been instructed in the first place by his father.) The only known reference to Jenkins as a child is to be found in the long first entry of the Diary

of Lady Ann Clifford¹, which is headed 1603 and serves as an introduction to the diary proper which begins after her marriage in 1616. Her family had visited North Hall, the Kent home of Ambrose Dudley, Earl of Warwick, whose widow was Lady Anne's aunt, and the young diarist says, "...during our being there I used to wear my hair coloured velvet every day and learned to sing and play the bass viol of Jack Jenkins, my aunt's boy". Lady Anne would have been about 13 years old at the time but Jenkins, if he was not born until 1596 would have been only 7, an impossible age for a child however talented to instruct another or indeed to handle a bass viol.² If he was born in 1592 however, the story would be at least plausible although the boy would be very talented.

This long entry may represent a compression of several years of her childhood and the year in question could therefore be later than 1603, but the queen is mentioned as being alive in the last paragraph before the diary skips to 1616, which would indicate that the year was 1603 at the latest. There is of course no proof that the diary in fact refers to the famous John Jenkins but it seems highly likely that it does. The account fits with what we know of Jenkins from other sources; the approximate age of the boy (it is unlikely that Lady Ann refers to someone older than about 15), the instrument and the social status all fit with what we know of his later life, with his association with numerous East Anglian

1 Ed. V. Sackville West, London, 1924, p.16

2 Mr. Marco Pallis however points out that Rudolph Dolmetsch began to show his father's friends how to play at just such an early age.

families, and with his almost exclusively instrumental output.

A carpenter's family in which no fewer than five musical instruments were to be found, the male members of which almost certainly played with the local town musicians or "waits" is also just the sort of origin which one might expect for a musician who spent most of his adult life and probably a large part of his childhood in domestic service.¹ Roger North tells us how Jenkins in later life composed what became one of the first "polite" pieces to be played by the "country fiddlers":

"...It is in my memory that a famous sett of Musick belonging to Thetford² had few violins, but many wire instruments that made a jang or jargon to the tune. And the first polite piece they had was the BELLS of Mr. Jenkins, which they had learned to play tollerably."³

Elsewhere North says:

"In those days the country fiddlers were not so well foddered from London as since, and a master that made new tunes for them was a benefactor; and these BELLS⁴ was such supply, as never failed to pass in all companys."

The chronology of the early part of Lady Ann's diary may be confused; the order of the sons listed in the two wills may not be correct, but in view of the fact that the Maidstone records for the relevant period are not complete, and in the absence of further evidence of Jenkins' origins and early life it seems likely that the apparent inconsistency of the dates may never be resolved and that the puzzling question of his exact date of birth must remain uncertain.

Little is known of Jenkins' youth and early maturity, although it can be surmised from the pattern of his later life that he spent much of it in private service. He

1 Mr. Ashbee points to the significance of the Pandora going to John.

2 In Norfolk.

3 Roger North on Music, ed. Wilson, London, 1959, 272n.

4 Ibid. 346.

[See: Bibliography, Appendix IV, p. 235, sv. North, Roger]

became a virtuoso on the lute and on the bass viol which he liked to play "lyra-way". He probably lived in Kent or in or near London for most of the reign of James I. Roger North, whose writings are the chief source of information on Jenkins' life, was Jenkins' pupil, so that while his writings belong to the first decade or so of the eighteenth century (i.e. up to thirty years after Jenkins' death) they may be regarded as fairly reliable with respect to this musician. He begins one account of his teacher:¹

I shall endeavour to give a short account of this particular master, with whom it was my good chance to have had an intimate acquaintance and friendship. He lived in King James' time, and flourished in King Charles the firsts. His talents lay in the use of the lute and base or rather Lyra viol...

North makes no mention of Jenkins going abroad but the possibility that he may have visited the continent in his youth should not be overlooked in view of the extraordinary freshness of his musical style and the fact that he held no regular court appointment until after the restoration.² Murray Lefkowitz points out, however, that:

"The Lord Chamberlaine's records often refer to a group known as "the consort" and sometimes to one known as the "broken consort". It is not clear whether the former was synonymous with the musicians in ordinary for the lutes, viols and voices. At any rate there is a strong probability that some composers, such as William Lawes, Dietrich Steffkin and John Jenkins did belong to such a group even before the year 1634. This "consort" may well have been the "symphony" of twelve instrumental musicians who played in the "Triumph of Peace".³

1 Memoires of Musick, ed. E.F. Rimbault, London, 1846, pp. 85-94.

This version of North's biographical note on J.J. is slightly fuller than that given in J. Wilson op. cit., p. 343.

2 See: The King's Musick, H.C. De Lafontaine, London, 1909, in which J.J. does not appear as a musician in the "private music" until 1660.

3 See: 'The Longleat papers of Bulstrode Whitelock; New Light on Shirly's "Triumph of Peace"'. JAMS, XVIII, 1965, pp. 42-60.

This Masque was performed with great splendour at Whitehall in February 1634 and again at the Merchant Taylor's hall before the King and Queen. At these performances Jenkins played the treble viol.¹

The lute and the bass viol were the instruments that Jenkins taught chiefly in later life and many compositions survive which demonstrate his skill on the latter. (His use of virtuoso techniques and divisions in compositions other than those for the solo bass viol will be discussed in a later chapter.) Unfortunately no compositions for the lute survive but he seems to have been a fine performer and North says that he composed "multitudes" of lute lessons.² He did not, however, abandon the lute entirely in later life in favour of the more fashionable lyra-viol. We can deduce from "Miss Mary Burwell's Instruction book for the Lute"³, probably compiled some time during the 1660s, that Jenkins was still active anyway as a teacher of the lute, during his later years in East Anglia.⁴ Jenkins' own tuning for the lute is given in this book.

The composer also had his own systems of tuning for the lyra-viol and many pieces for this instrument or for a broken consort in which it is included survive, and Jenkins appears to have been something of an innovator in his technique of playing. North's account continues:

1 See also A.J. Sabol "New Documents on Shirley's Masque 'The Triumph of Peace'" ML vol.47, Jan.1966.

2 A MS catalogued as containing lute lessons, BM add.39555, turns out to contain music for lyra-viol with bass viol.

3 Now in Bedford County Record Office.

4 Mary Burwell, b.1652, lived at Rougham in Suffolk until her marriage in 1672 to Robert Walpole of Houghton, Norfolk. see GSJ, May, 1958.

...He was one of the court musitians, and once was brought to play upon the lyra-violl afore King Charles the first as one that had performed somewhat extraordinary. And after he had done, the King sayd he did wonders on an inconsiderable instrument.¹

Elsewhere North gives another account of the same occasion:

...He was once carried to play the violl before King Charles I, which he did in his voluntary way, with wonderful agility, and odd humours as touching the great string with his thumb,² while the rest he employed in another way.

It has not been established just when Jenkins began his long teaching career and with whom, although he was associated during this reign with the Derham and L'Estrange families in Norfolk. This period (c. 1625-45) represents a most important epoch in Jenkins' life for it is probably to these years that all of his best compositions belong, that is to his prime. (The whole question of the dating of Jenkins' works will be discussed in chapter II, but North makes it quite clear in his biographical sketch that most if not all of Jenkins' important works belong to the period approximately covered by the reign of Charles I, a fact which is strongly confirmed by the evidence of the MS sources of his music.) The Chicago part books, discussed in chapter II, contain a note of pieces made "at the imp-ortunitie of Mr. Derham" in 1644. Miss Pamela Willetts has suggested that Jenkins may have moved to the L'Estrange family after the death of Sir Thomas Derham in 1645.

It was during this period that he must have made friends with the Lawes brothers, with Matthew Locke and Christopher Simpson, all of whom were active in London and all of whom were outlived by Jenkins. It was surely also

1 North ed. Rimbault loc. cit.

2 Roger North on Music ed. J. Wilson, London, 1959, p. 295

during these years that Jenkins' great reputation as a composer and teacher was established, a reputation which was still remembered at the time of Henry Purcell whom North describes as "the Jenkins of his age", a reputation which led Thomas Mace to write in 1676:

These last ages have produced very many Able, and most Excellent Masters in Musick; three only (of which) I will instance in this particular; because they were so voluminous, and very eminent in their works, viz. Mr. William Lawes, Mr. John Jenkins, and Mr. Christopher Simpson.

These three famous Men, although two of them be laid to sleep, (or as we say, dead) yet by their most Singular and rare Works, they live; and may be so easily distinguished the one from the other, and as exactly known, which is which, as if they were present in person and should speak words.¹

William Lawes' untimely death in the service of the Royalist army at the siege of Chester in 1645 was the occasion of the composition of one of Jenkins' few vocal works. His elegy "Why in this Shade of Night" is the longest and most elaborate of a number of pieces for voices written by different composers on the death of William Lawes which appear together in the 1648 edition of Henry Lawes' "Choice Psalms".

Jenkins' introductory letter to Christopher Simpson's "Compendium of Practical Musick"² and his verse at the beginning of Simpson's "Division Violist"³, together with Simpson's own recommendation in the same work that:

...If you desire Written Coppies of Devisions, made for Two, or Three parts,...none hath done more in that kind then the ever famous and most excellent Composer in all sorts of Modern Musick, Mr. John Jenkins.

1 Musick's Monument p.151

2 London, 1667

3 London, 1659

all bear witness to a friendship and collaboration which lasted from this London period until Simpson's death in 1669.

At the onset of the "troubles" in the early 1640s the court musicians seem to have had little difficulty in finding employment and Jenkins, whose whereabouts at this time are uncertain, probably continued his career as a teacher, as did his colleagues, Simon Ives, Charles Coleman, Christopher Simpson and John Wilson.

When the Court was disbanded in 1649 Jenkins left the town and began his long retirement with various East Anglian families who employed him in the capacity of Music Master. This last period of his life, thanks chiefly to Anthony Wood and Roger North, is well documented. Wood tells us that:

John Jenkins¹ lived much in the families of L'Estrange and Deerham.

The Derhams² appear to have been the first of Jenkins' Norfolk patrons and as we have seen he went straight from this family to the household of Sir Hamon L'Estrange at Hunstanton where he probably lived until 1654 as instructor to young Roger L'Estrange, whose name became familiar later as the licenser of many of Playford's publications. There is, however, no documentary evidence to this effect apart from a first class collection of MSS of his music, almost certainly in the composer's hand or compiled under his supervision (which will be discussed in chapter II) which rather suggest a closer connection with Roger's elder brother Nicholas who died in 1655. A reference to "Fakenham music" in one of his groups, RCM, MS 921, indicates

1 A. Wood, ed. Clark op.cit. Vol I p.335

2 Confused in Groves Dictionary and elsewhere with the Kent family Dering.

a connection, probably only social, with the Calthorps of East Barsham, near Fakenham in Norfolk, who were related to the L'Estrange family.¹

It is not certain where Jenkins resided between 1654 and 1660 when he went to the North family at Kirtling. Wood mentions a pupil of Jenkins called Proctor, a talented youth who would have been twelve or thirteen years old in 1654, and it is possible that Jenkins lived with his family during the years immediately preceding the Restoration. According to Wood Proctor was:

A rare musician, especially for the Lyra-violl and also for the Division Violl; bred up under Mr. J. Jenkins, the mirror and wonder of this our age. He was very good for treble violl and also for the violin. And all these comprehended in a man of three or four and twenty years of age.... He was much admired at the meetings, and exceedingly pittied by all the faculty for his loss.²

Jenkins associated with the North family in the 1650s and Lord Dudley North held him in esteem long before he appointed him to his household, as is seen by his letter to Henry Loosemoore, dated 1658.³ In 1660 Jenkins began his seven years residence at Kirtling, the home of Sir Dudley North, where his charge was to teach music to old Lord North's younger grandsons Roger and Montague. Lord North kept a large household⁴ and encouraged much music making which is remembered with pride and evident gratitude by Roger in his autobiography⁵

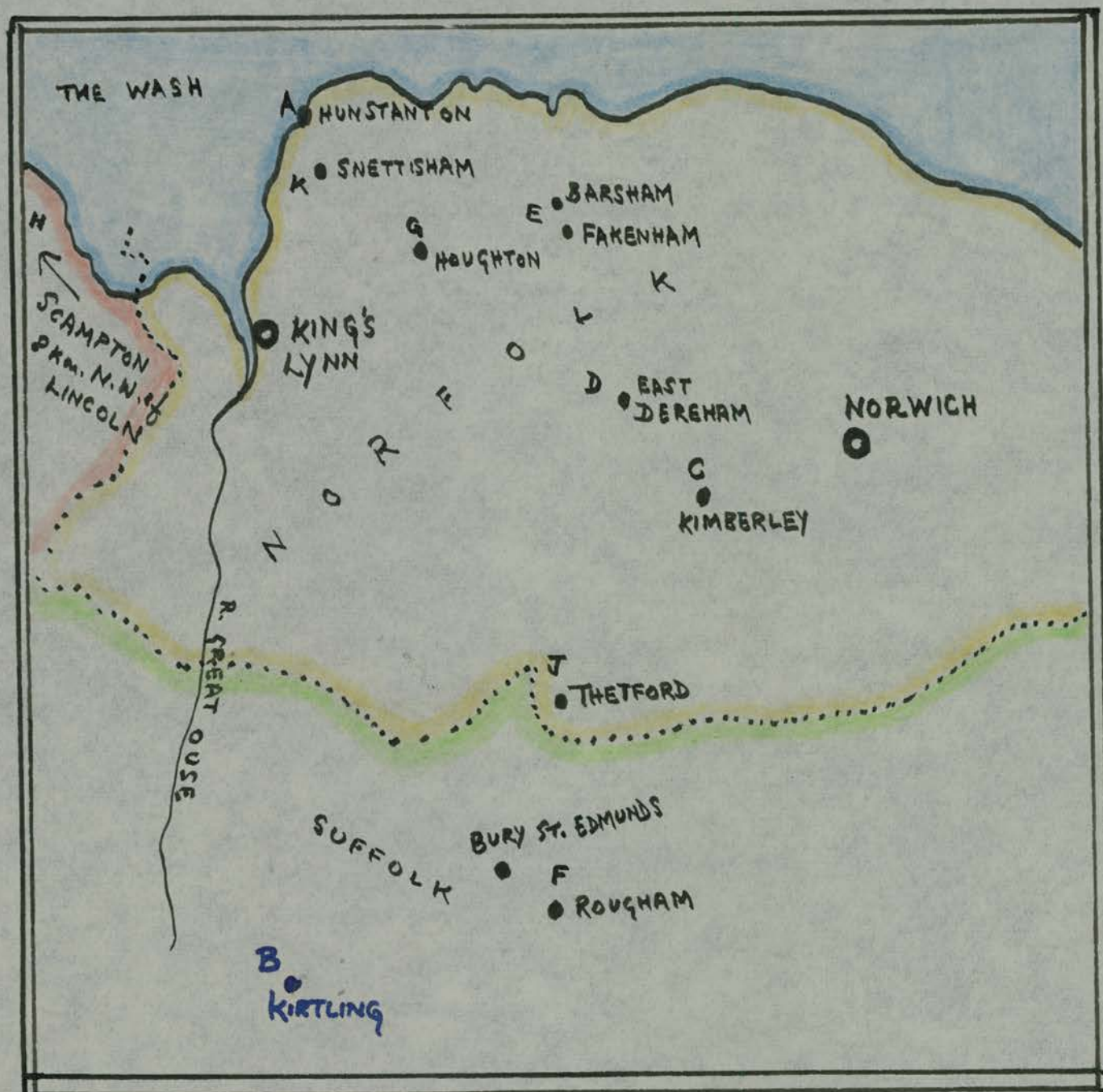
1 See P.Willetts, "Sir Nicholas L'Estrange and John Jenkins" ML Jan.1961.

2 A.Wood, ed.Clark op.cit. Vol.I. p.108-9. This passage is quoted by Rimbault in a footnote to North's Memoires as if it referred to Jenkins himself.

3 See R.North on Music ed.J.Wilson, op.cit. p.4.

4 Including Henry Loosemoore,organist,composer and organ builder.

5 Autobiography of the Honourable Roger North, ed.A.Jessop, London,1887, Ch.VII, on Music and its Importance in Education.



A Hunstanton, L'Estranges

B Kirtling, Norths

C Kimberley, Wodehouse

D Deerham, Deerhams

E Barsham, Fakenham, Calthorps

F, Rougham, Burwells

G Houghton, Walpoles

H Scampton, Bolles

I Monkwich, Katherine Audley¹

J Thetford

K Snettisham

1. See: A. Ashbee, unpublished Ph.D. Thesis, London, 1967

...And the servants of parade, as gentlemen ushers and the steward, and the clerk of the kitchen also played, which with the young ladies, my sisters, singing made a society of music such as was well esteemed in those times. And the course of the family was to have solemn music 3 days in the week and often every day.

For his appointment at Kirtling Jenkins was paid (according to Roger) £1 per quarter. In 1666 Roger left school to be prepared by his father for the University and in the following year he matriculated and went to live at Jesus College, Cambridge, under the protection of his brother John. Jenkins' appointment, apparently his last as a family music master, now came to an end. This period of Jenkins' life coincides with a late flowering of domestic music in the larger English country houses, relatively undisturbed by the continental fashion encouraged by the new King and his court in London, which was soon to cause the native amateur to lay aside his viol for ever in the face of the superiority of the professional violinist from France or Italy. The map shows the close proximity in the area of a large number of musical households which provided an ideal situation for frequent and elaborate music making. Time and again in his writings Roger North laments the passing of the true amateur domestic music.

In the early days everybody played, well as may, or best they could, but with perfection came the day of the masters only, and playing in homes by family became less frequent.¹

To this marvellous period in East Anglia, and to the time of the "public music meetings" in Oxford belong many of the handwritten part books of Jenkins' music that we have today.²

¹ Autobiography [op.cit.]

² A few survive in the collections also of musical antiquarians made at the end of the century, notable that of Dean Aldrich, in Christ Church, Oxford.

In his old age Jenkins was clearly a familiar and well loved figure both in the county in which he lived and in London. Anthony Wood, prompted by a false rumour that Jenkins had died in Norfolk in May 1663, wrote of him:

Though a little man yet he had a great soul.¹

Roger North relates that:

In most of his friends houses there was a chamber called by his name, for besides his musical excellences he was an accomplit ingenious person, and so well behaved as never to give offence, and wherever he went he was allwais welcome and courted to stay.²

Jenkins' social position on these occasions does not appear to have been that of a musician employed but rather of a gentleman in his own right, for Roger North tells us:

I never heard that he articted with any gentleman where he resided, but accepted what they gave him.³

Right up to the time of his death in the house of Sir Philip Wodehouse,⁴ at Kimberley, in Norfolk, Jenkins frequented the homes of his friends and possibly had no home of his own, although when he died he was:

Not poor, but capable to leave, as he did, handsome remembrances to some of his friends.⁵

From the time of the Restoration and consequent re-establishment of the Royal household in London in 1660, Jenkins held a regular court appointment as Musician in Ordinary for the King's private music.⁶ It seems clear from North's

1 Life and Times... op.cit. Vol.I, 475

2 R. North ed. Rimbault loc.cit.

3 Ibid.

4 Bart., Burgess of Thetford and an M.P. at the Restoration

5 R. North ed. Rimbault loc.cit.

6 See H.C. De Lafontaine, The King's Musick p.114.

account, however, that in his later years he only played occasionally at court, although his fellow musicians looked after his financial interests for him.

And he kept his place at court, as I understand to the time of his death, and then he for many years was incapable to attend; the court musitians had so much value for him that advantage was not taken; but he received his salary as they were paid.¹

Jenkins seems to have become, even during his own lifetime, a grand old man of music and his fame does not appear to have been confined to England. Roger North continues the above passage:

A Spanish don sent some papers to Sir Peter Lely,² containing one part of a consort of four, of a sprightly moving kind, such as were called fancys, desiring that he would procure and send him the other parts costa che costa. Lely gave me these papers, as being the likeliest person to get them supplied; I showed them to Jenkins, who sayd he knew the consort to be his, but when, or where made he knew not, and could not recollect anything more concerning them.³

North does not tell us the date of this incident, but it presumably occurred when he was in London, by which time Jenkins was in his eighties.

North's concluding remarks on his famous tutor show that Jenkins' music was set aside in favour of more fashionable music during his own lifetime. Further, North

1 North ed. Rimbault loc.cit.

2 The portrait painter (d.1680). A fine portrait by him of Roger North is reproduced in Roger North on Music frontispiece.

3 One MS containing music by Jenkins survives in the college of the Paris Conservatoire, another was destroyed in the war in the Staatsbibliothek, Hamburg. A suspicion noted in Miss Sleeper's papers, that there may be a MS of Jenkins' music in Portugal, remains unverified.

remarks that Matthew Locke, who though younger than Jenkins, died before him in 1677, was a considerable master of music after Jenkins "fell off". This sequence suggests that Jenkins' creative energy was largely spent in his middle years and has clear implications as to the dating of his work, which will be discussed in Chapter II.

And now to conclude as to Mr. Jenkins, he was certainly a very happy person, for he had an uninterrupted health and was of an easy temper, superior in his profession, well accepted by all, knew no want, saw himself outrun by the world, and having lived a good christian, dyed in peace.¹

1 North ed. Rimbault, loc. cit.

Summary of the chronology proposed in Chapter II

<u>Fantasias</u>	1620-30, not after
a6,5&4 viols with organ	1636
<u>Fantasias</u>	1630-2, not after
a3 viols with & without organ	1641
<u>Most airs</u>	1625-40, not after
a2,3&4 viols with & without organ	1644
<u>Some airs</u>	1644-5
a2,3&4 viols	
<u>"Newark Siege"</u>	1646
4 viols & organ	
<u>Most Fantasia-suites</u>	1625-40
<u>Some Fantasia-suites</u> , possibly	
as late as.....	1650
<u>Ayres for broken consort</u>	1625-50?
<u>Lyra-viol solos</u>	1635-45?
<u>Divisions</u>	1644-59 or later,
for 2 b.vs	but probably not after 1667
<u>Lessons</u>	c.1654 on.?
for 2 or 3 b.vs (with continuo)	
<u>Some "Fantasias"</u>	after 1667
with division texture for 2 b.vs	

CHAPTER IIA CHRONOLOGY OF JENKINS' WORKS: THE EVIDENCE
OF THE MANUSCRIPT SOURCES

It is not possible to give an account of his composition they were so many that he himself outlived the knowledge of them.

So begins Roger North's account¹ of his master's music, and indeed, even with the resources made available by present day MS collections, one hesitates to give a complete account of his enormous output, as further works may turn up at any time.

The present estimate of surviving works, catalogued in Appendix I, is: 105 true polyphonic Fantasias (for 3 to 6 viols mostly with organ), with two small groups of works (3 for 2 bass viols and 7 for 2 trebles or violins and a bass with organ) given the titles "Fantasia" and "Fancies-Divisions"; 68 Fantasia-Suites for various instrumental combinations (Suites in which a Fantasia movement is followed by one or more, commonly two, dances, e.g. Fantasia-Almaine-Galliard); c. 84 airs and dances for 4 viols (in groups of up to eight in one key forming dance suites, but with no standard order of dances; c. 142 airs and dances for 3 viols and almost as many for 2; 45 airs and dances, and one or two more extended pieces (i.e. "The Lady Catherine Audley's Bells", and "The Six Bell Consort") for a broken consort of viols with

1 R. North ed. Rimbault, loc.cit.

harpsichord, lyra-viol, violin and bass viol: c. 50 lyra-viol solos (many published in the various editions of Playford's "Musick's Recreation on the Lyra-Viol"¹); a few fine sets of divisions and some "Lessons" for 2 bass viols (some with, some without continuo); a collection of sacred songs for 3 voices to poems by George Herbert² and an unidentified contemporary poet; an elegy on the death of William Lawes for voices with continuo and several dialogues and catches (published in such collections as "Catch that Catch Can"³).

By any standards this is an impressive output, but it appears even more so in the light of the fact that only a minute proportion of it is in printed books, the rest being found in handwritten copies that have by good fortune survived the last three hundred years, and that it is likely that Jenkins wrote more music which has not survived.⁴

North continues the above account:

It is supposed that when he first began to compose he followed in the track of the most celebrated masters of whom I have named some; and his style was as theirs, solemn and grave. I have seen an In Nomine of his of six parts, most elaborate;

1 1st.ed., London, 1652.

2 The Herbert settings are discussed by Vincent Duckles in "John Jenkins' settings of Lyrics by George Herbert", MQ, XLVIII, 1962.

3 1st.ed., London, 1652.

4 e.g. lute lessons of which North says he wrote "multitudes", and consorts of lyra viols listed in the sale of C. Burney's library

5 At this date (i.e. 1615 on), Tomkins, O. Gibbons, Lupo, Ferrabosco (Sen.).

6 Possibly one of the surviving two, see Vol. II, ex. IV

but his lute and lyra-viol wrought so much upon his fancy, that he diverted to a more lively ayre and was not onely an innovator but became a reformer of music¹. His Fancys were full of ayery points, graves, triplas² and his lesser pieces imitated the dulcor of lute lessons of which he composed multitudes; and all that he did until his declyning age, was lively and decided, and (if I may be credited) capriccioso. And of this kind there were ho⁵seloads of his works which were dispersed about, and very few came together in the same hands; but the private musick in England was, in great measure supplied by him;

North says elsewhere that he had a "monopoly" of the chamber music in England. More Fantasias survive by Jenkins than by any other composed of the period and he wrote more music for the bass viol than any of his contemporaries³. It is certain that the part books of all the musical families in Norfolk and the surrounding counties contained mostly music by Jenkins.

And they were courted because his style was new and (for the time) difficult, for he could hardly forbear divisions, and some of his consorts were too full of them.⁴ And if that, as modern caprice will have it, be a recommendation, his compositions want it not; but this is further to be sayd of him, that being an accomplisht master of the viol, all his movements lay fair for the hand and were not as hard as seemed.

-
- 1 This remark will be discussed in the chapter on Jenkins' Fantasias, Ch. V but it is significant with regard to the dating of some of his more original works.
 - 2 Passages in brisk triple time.
 - 3 See: J.M.Richards, "A study of Music for Bass Viol written in England in the 17th Century", unpublished B.Litt. Thesis, Somerville College, Oxford, 1960-1.
 - 4 See Vol.II exs.III

This passage raises the whole question of the dating of Jenkins' works. If we are to arrive at a clear assessment of Jenkins' quality and stature as an individual and of his place in the main stream of English music, it is necessary to discover not only what he achieved, but, at least approximately when he did it. In another account of Jenkins¹, North writes:

His early compositions done in his full strength and being likely to pass among his own faculty, were his best.

And again²:

He was an inovator in the day of Alphonso, Lupo, Coperario, Lawes etc.... who were musicians of fame under Charles I.

These remarks are clearly incompatible with E.H.Meyer's statement that "the real importance of this master lies in the output of his last fifteen years"³, a mistake into which he is led by accepting too readily the dates on the MS copies as the dates of composition. Meyer appears unaware that by placing the main corpus of Jenkins' instrumental works late in his long life, he makes of him not an "inovator" but an adherent of old forms and fashions, a backward looking figure whose original contribution to the new instrumental style is negligible.

In fact the available evidence strongly supports North's account. The earliest pieces that can be dated with certainty are the four part Fantasias and some three part airs. Two numbers of the set for four viols and organ are included in BM Add.MSS 17792-6, and these

1 R.North, ed. J.Wilson, op.cit. p.296.

2 Autobiography, ed. Jessop, op.cit, Ch.VII. and Ed.Wilson, p.21

3 English Chamber Music, London, 1946, p.187. Meyer does not revise his chronology in the German ed. (Leipzig, Breitkopf, 1958) and reference is therefore made to the earlier English ed. throughout.

part books and Bodleian MS Mus.Sch.d.245 are mostly in the hand of John Merro whose name appears on the back flyleaf of the Oxford book and whose initials "I.M." appear on the covers of the BM set of books.¹ Merro was a singing man of Gloucester Cathedral who died in 1636². As the custom was to write Fantasias in sets according to key, in which form they survive in the North collection of MSS in the Bodleian, it is reasonable to suppose that the four part Fantasias were all composed by 1636. Take into account that these pieces are fairly traditional in style and could be said to "follow in the track of the most celebrated masters", and the composers among whose music these Fantasias are found in the BM books and in other sources, (i.e. Tomkins, Wilkes (sic), Lupo, Deering etc. - composers generally regarded as belonging to the "Jacobean" generation), and it appears that they belong to the time described by North above as "when he first began to compose". Jenkins was 42 by 1636 and I would hazard a guess that they were in fact composed a good decade or more before the death of their copyist (i.e. 1625 or before). North's remark above about the six part In Nomine as it were epitomising Jenkins' conservative style suggests that the six part Fantasias to which set the In Nomines belong also date from this period. On stylistic grounds I am inclined to place the set of five part Fantasias and Pavaues in this group of

1 See: P.J.Willetts, "Music from the circle of Anthony Wood at Oxford", BM Quarterly, Vol.24,1961.

2 A fact established by Andrew Ashbee following the suggestion of Miss Willetts that Merro may have come from Gloucester.

Jenkins' early and more conservative works¹. A reference to books belonging to Sir Robert Bolles in BM Add. MS. 30487 (a copy of the five part Fantasias annotated with reference to other MSS of the same pieces some of which do not survive) suggests that the latest possible date for the five part set is 1663, the year of Sir Robert's death.

"This Fancy is in Sir Robert Bowles his books where it is prikt for ffist (sic) in gamut my key". The Bolles family lived at Scampton in Lincolnshire and were patrons of Jenkins' friend Christopher Simpson, who lived with them until his death in 1669². Simpson was charged with the musical education of Sir Robert's son, John, and his young friend Sir John St. Barbe, and together they would have needed only one player, perhaps the visiting master Jenkins, to make up a consort of five for the performance of the fantasias. It seems that Sir Robert's books do not survive and, while Jenkins could not on this evidence have composed the pieces any later than the Kirtling period, they are probably contemporary with the four part Fantasias, being copied out for gentlemen's collections in Norfolk and Lincolnshire. The same is true of the six part works. Both the six and five part fantasias were copied out for the North collection, now in the Bodleian, and these copies probably belong to the period from 1660 to 1667 when Jenkins was resident at Kirtling. Meyer points to the elaborate division-like bass viol

1 Mr. Ashbee points out that Jenkins' nearest contemporary from Kent, Thomas Simpson, who is now known to have been born in 1582 (see C. Coxon art. T. Simpson, MGG) published his first works in 1610 and so, by analogy, J. could be expected to have been producing his first works around 1615-20.

2 See: C. Coxon, art. C. Simpson, MGG.

parts of these works as evidence of a later date, but it must be remembered that when Simpson published his Division Violist with Jenkins' encouragement in 1659 he was simply setting out the rules of an art that they had both practised in London during the reign of Charles I.

More surprising than the confirmation that the BM Add. MSS 17792-6 give to an early dating for the full polyphonic Fantasias, is the evidence of the Bodleian MS Mus.Sch.d.245 that at least some of the threepart dances are among Jenkins' earlier works, for the rhythmic flexibility and melodic inventiveness of these attractive pieces might suggest that they should be placed in a later period. If however, as this MS shows, they belong to the reign of James I (or to the early years of Charles I at latest), then we can begin to understand North's notion of Jenkins as "in'ovator".

The next important dated set of part books is the Bodleian MS Mus.Sch. c.64-9, which is inscribed "George Stratford 1641" and contains one of the set of 21 fantasias for 2 treble viols and bass viol with no continuo, three of the set of 28 Fantasias for treble viol and two bass viols to the organ, and four of the set for four viols and organ discussed above. Again on the assumption that they were originally composed in complete sets, we can suppose that the two sets for three viols (the 21 and the 28) were all composed by this date, that is before or during the reign of Charles I. The set of 21 fantasias for two trebles and

a bass¹ are in many ways the finest and most original of Jenkins' works and, if one is to judge by the number of surviving copies of the complete set, were among his most popular. They combine within the formal framework of the old Fantasia, features of dance music in brisk triple time sections, a very free and often adventurous scheme of modulation², and an "airy" and unmistakably instrumental texture overall. This set represents the most obvious example of Jenkins' development and near transformation of the old Fantasia. The set of 28 Fantasias for treble viol and two bass viols to the organ, though possibly less superficially attractive to the modern ear than its companion set of 21, contains much fine music and a free treatment of the organ which, in the absence of the evidence of George Stratford's books, might have marked it as a later set.

Jenkins probably wrote most of his Fantasia-Suites long before he retired into East Anglia. A music book in the Bodleian, Mus.Sch.c.451, containing this type of composition (suites of Fancy-Ayre-Courant and Fancy-Almaine-Courante) and including some works also in the set of part books Bodleian MS Mus.Sch.d.241-4, was bought by a Mr. William David, price 3d. on May 28th. 1636. The pieces were possibly "prikt out" shortly after the purchase of the book; music paper was very

1 Of which the seven unpublished fantasias are included in Vol.II exx. IX to XV.

2 A feature also found among the four part fantasias. See: R.A.Warner, "John Jenkins' four part Fancy in C minor - an enharmonic modulation around the key circle" MR, Feb.1967.

expensive and it is not very likely that anyone would have kept such a book without using it for very long. At the back of the book is a piece, not attributed to Jenkins, inscribed "A piece for Mr. Godfrey: Oct. 5th. 1641", rather suggesting that by this date the book was completely used up. Jenkins' Fantasia-Suites are rather various in the demands they make on the technical capacity of the string players. These parts range from the brilliant division like texture of the nine Suites for violin (or tr. viol), two bass viols and organ in Bodleian MS Mus.Sch.d.241-4 (see above) and the seven pairs of Fancy-Ayre, for two violins and a bass viol to the organ found in the same part books¹, to the much plainer style of the suites of Fancy-Ayre-Coranto for two violins, two bass viols and organ in BM Add. MSS 27550-4. The more elaborate works in this group of Fantasia-Suites are technically very difficult both in the violin and in the bass viol parts and would seem to be in what North described as being in Jenkins' "high flying vein", and "done in his full strength and likely to pass among his own faculty".² If it is right, as the part books suggest, to place these works within the reign of Charles I at latest then "his own faculty" would have included such friends as Christopher Simpson, Simon Ives, Charles Coleman, the Lawes brothers and in the early 40s such gifted amateurs as Nicholas L'Estrange.

1 Recently published, ed. R.A. Warner, Wellesley Ed. no.10, 1966.

2 R. North ed. Rimbault, loc.cit.

It seems unlikely that he would have found players capable of more than a fair performance of such music in his later years in East Anglia. (Although the North household included John Lilley and the Loosemore brothers and Nicholas L'Estrange did not die until 1655.) Thus with Jenkins' music one has to avoid the common assumption that a more advanced style indicates a later date of composition, for with his music the opposite is the case. His finest and most elaborate music clearly belongs to the period when he was "in his full strength" while, as we shall see, his simpler and in many ways less original works possibly belong to the later period when he had to tailor his music to suit the technical capacity of his amateur pupils. For this reason it seems that, if any of the Fantasia-Suites belong to a period later than the early 1640s, the set of eight suites of Fancy-Ayre-Coranto (in BM Add.MSS 27550-4) mentioned above could¹, whereas the more elaborate sets can be said with some certainty to belong at latest to the reign of Charles I.

The use Jenkins makes of his continuo instrument in the Fantasia-Suites, and the way in which the linking of movements foreshadows the Italian sonata style, makes this a group of special interest to music historians. So, no doubt, would be the mysterious "12 Sonatas" which Jenkins is supposed to have published

1 A view shared by Mr. Christopher Field, who has paid particular attention to this category of Jenkins' music.

in 1660. Hawkins¹ seems to be the first to mention this unknown publication:

In compliance therefore with this general prepossession in favour of the Italian style, Jenkins composed twelve sonatas for two violins and a bass with a thorough bass for the organ, printed at London about the year 1660 and at Amsterdam in 1664, and these were the first compositions of the kind by an Englishman.

The mystery of what has become of these sonatas and what the origin of Hawkins' statement may be has not yet been solved. The most likely answer seems to be that if the work was written it was never in fact published in London; Hawkins is vague about the exact date. The 1664 "reprint" is probably identical with an anthology of English works published in Amsterdam in that year under the title:

J.Jenkins, Engels Speel Thresoor van CC de nieuwste Allemanden, Couranten, Sarabanden, Ayres etc..., gesteld door elf kostighste violisten deser tydt in England voor Bass en viool, en ander Speel gereetschap, mede LXVII spelstukken als Allemanden, Couranten, etc., voor twee violes en Bass,² als mede een Bassus Continuus ad Placidum.

No copy of this book has yet been located and suggestions about its contents or about the possibility of the "Sonatas" masquerading under some other title among the surviving MSS, belong to the realm of conjecture. (The most likely candidates for the title of "sonata" are the seven fine sets of Fancy-Ayre discussed above; undoubtedly music for violins.) While much of Jenkins'

¹ History of the Science and Practice of Music, London, 1771, vol.IV, p.62.

² A. Goovaerts; "Histoire et Bibliographie de la Typographie Musicale dans les Pays Bas". Antwerp, 1880, p.406, no.812.

music shows a real liberation of instrumental music from the old quasi-vocal style, and displays a clearly harmonic rather than contrapuntal direction, nothing of his survives which is either in a fully developed Italian style or is in any way comparable to Purcell's deliberately Italianate trio sonatas.

Of Jenkins' instrumental airs for 2 and 3 viols a fine set of part books, possibly partly in the composer's hand¹, survives in the Newberry Library in Chicago. A comparison of these books with a score in the same hand² in Christ Church, Oxford, (MS Mus.1005), shows that the score contains the same music as the part books, although in a different order. References to page numbers "in the score" in the index of the treble book of the Newberry books show that parts and score belong together and are one set. In this index the page references for the "score" and the "sing" (?single parts) are carefully noted in parallel columns, together with the titles of the pieces (ayre, saraband, etc.). Further, there is a note at the beginning of the book to the effect that "All of Mr. Jenkins his new composing in 1644 and 45 etc. have a prike of Redde Inke set against them in the catalogue". Thus we have the rare chance to date some of Jenkins' music with precision³. A further

1 The hand identified as hand "D" in P.J. Willetts "Sir Nicholas L'Estrange and John Jenkins", ML:Jan,1961.

2 Miss Sleeper noted that the Newberry part books were partly in this hand.

3 Examples from this group of pieces are marked 1644-5.

note states that "After my¹ score Booke was bound Mr. Jenk; at the importunitie of Mr. Derham, made these new ones following. In G.7.B:8 and 8B: in C FA UT.48. C:48.D:48.E: And afterwards for 2T.2B &: But reduced into I Ba:2 Tr: these aires following in D and the 14: 14B:14C: in B mi: the 69:69:B:69C." The pieces referred to were therefore definitely written after 1644 (and probably some time before the death of Thomas Derham in 1645, if it is he and not another member of his family that pressed Jenkins to make the new pieces), and we can say that the rest of the collection had already been composed before this year.

Another of Jenkins "airs" that belongs to the mid 1640s is the elaborate battle piece, "The Newark Siege" which probably commemorates the Parliamentary victory at Newark on Trent in 1646. The sudden change to the minor mode at the end of the piece, and the mournful falling intervals at this point, vividly depict the downfall of the Royalists, with whom Jenkins was in sympathy.

A bass part book, Bodleian MS Mus.Sch.d.220, marked "Bassus 1654" and including many airs by Jenkins found in the above MSS and a hand full of others "now methodically digested into their proper and distinct keys", might suggest that those few pieces not appearing in the earlier collection could be given a later date than the mid 1640s, but they show similar stylistic features to the latter and there are no real grounds for assigning

1 ? Sir Nicholas L'Estrange.

them to a later date. Meyer's remark, therefore, that of this group "the greater part seem to have been written after the Restoration"¹, cannot be substantiated.

Jenkins' famous "Bell Consort", or to give it its full title "The Lady Catherine Audley's Bells"², which survives in versions for several instrumental combinations, and part of which is quoted by Charles Burney in "A General History of Music"³, probably dates from this period (i.e. late 1640s to early 1650s). The title probably refers to the wife of Henry Barker of Monkwich who signed herself by her maiden name, "Katerin Audley"⁴, and like Mary Burwell may have been one of Jenkin's many pupils. Roger North writes of this consort:

But of all his conceits, none flew about with his name so universally as the small piece called his Bells. In those days, the country fiddlers were not so well foddered from London, as since, and a master that made new tunes for them was a benefactor; and these Bells was such supply as never failed to pass in all companys. It was a happy thought and well executed, and for the variety, might be styled a sonnata; onely the sound of bells being among the vulgarities, tho' naturally elegant enough, like common sweetmeats, grows fulsome, and will not be endured longer⁵ than the humour of affecting a novelty lasts.

1 E.H.Meyer op.cit.p.220.

2 Not to be confused with "The Bell Pavan" a 6, with organ, or with "The Sixe Bells", violin, lyra and b. viols and Harpsichord. See Vol.II, exx V and XXIII

3 London, 1776, Vol.IV p.411. Burney's text agrees with that of BM Add.MS31427 and may therefore have been taken from this source.

4 See: Ashbee thesis, op.cit. Vol.I, p.16.

5 North ed. Rimbault, loc.cit.

The consort, sometimes called the "Five Bells", has several contrasted sections with programmatic titles as "the Ringers", "the Mourners" etc., hence North's remark that it might be "styled a sonnata". Burney quotes, from the version published in Playford's "Courtly Masquing Ayres" (London 1662), only the section based on the ringing of changes on five bells. While it is in many ways one of Jenkins' less inspired inventions, this gay piece is symptomatic of the trend towards an extrovert, purely instrumental type of music which emerged in England in the middle of the century. The use of the device of "changes" to extend the composition in place of the more complex and much more demanding procedure of the Fantasia, symbolises a weakening of genuine musical invention¹, which explains in part why the music of the Italians was to hold such sway in London after the Restoration.

Of Jenkins' airs for "broken consort" of violin, bass viol, lyra-viol and harpsichord, the only dated copies are those made for the use of the Music School in Oxford by Edward Lowe² and others, in the early 1670s, although two sets of airs survive in the North collection of MSS which as we saw probably belong to the early 1660s³. This alone would seem to indicate not that they are late works but that it was this type of composition of the older masters which maintained its

1 The "Bell Pavan" 6 viols with organ, an early work, does not use this device of changes. Vol. II ex. V

2 Professor of Music in the late 1660s and early 1670s.

3 cf. p. 12 and 42-3

popularity longest in the century. The only feature of these ayres which could be taken as a guide to their date is the comparative simplicity of the instrumental parts. The lyra-viol part, for instance, in the two sets of airs in the Bodleian MSS Mus.Sch.c.84 and c.85¹ is so simple and contains so few chords that except at cadence points it hardly requires to be played with a lyra tuning. The difference in technical difficulty between these parts and the pieces for solo lyra-viol in the Manchester lyra-viol book², is immediately apparent, and it seems that they must have been arranged for someone who was not very skilled on the instrument, perhaps a pupil. Of all the groups examined so far, with the exception of "Newark siege" and "The Bells", these pieces are the most likely to have been composed later than the mid 1640s. But it must be said that Jenkins was probably already a teacher with pupils to provide for as early as the beginning of Charles I's reign in 1625. He was also playing the viol "lyra way" as early as that time.³

For the reasons outlined already I would be inclined to place the lyra-viol solos rather early than late, say in the 1620s and 30s, but this is conjecture, and I know of no reason to suppose that Jenkins' own skill on the instrument was in any way diminished in his later years.⁴

1 See: Vol.II, exs. ~~XXIII~~ 1 to 14

2 In the Henry Watson Library. See: Vol.II, exs. ~~XXIV~~ 1 to 36

3 cf. p.8

4 The MS is very much an anthology which contains some obviously Jacobean pieces and some pieces which are certainly later, e.g. those by Simon Ives Junior, an undergraduate at Cambridge in 1644. Those by Jenkins show a variation of style which seems to indicate that they belong to different periods of his life. See Ch.V.II.

What then are the compositions of Jenkins' old age? They seem to fall into two groups: sets of divisions and other pieces using division technique of a fairly elaborate nature for one or two bass viols with continuo on the one hand, and on the other airs or "lessons" making relatively little demand on the players for one, two or even three bass viols.

Of the first type of elaborate divisions there are examples in Bodleian MSS Mus.Sch.c.59-60, two bass part books, some pages of which bear the initials J.B. A possible owner is John Bolles, a pupil of Christopher Simpson. Consequently a possible date of composition could fall during the time that Simpson was resident at Scampton, Lincs., with the Bolles family (i.e. between c.1655 and 1669). On the other hand these sets could date from an earlier time when Jenkins and Simpson would have played together in London, and could have been copied out for Simpson's use when his pupil had achieved sufficient technical ability to take an equal part with his skilled master. The survival of one part of some of the same sets in the R.C.M. MS 921, which probably dates from Jenkins' association with the L'Estrange family in the early 1640s¹, lends weight to the second theory and an earlier dating. Some of Jenkins' divisions do date from his later years, however, for North says:²

1 Nicholas L'Estrange was a gifted player and his brother Roger is recalled by North as "an expert violist", R.North, ed.Wilson, op.cit.p.355.

2 North, ed.Rimbault, loc.cit.

He was a great master of divisions and encouraged Sympson, the Division Violist, by a copy of verses at the beginning and some exemplars of divisions at the latter end of his book¹.

The printed editions of Simpson's viol tutor do not in fact contain any sets of divisions by Jenkins, but Bodleian MS Mus.Sch.c.71 and a MS in the Drexel collection in the New York Public Library, both copies of the 1667 edition of the book², have manuscript divisions by Jenkins and others bound in at the end of the volumes. The likelihood is that while the cost of engraving music was prohibitive³, handwritten copies of supplementary examples were regularly circulated with the printed books for interested buyers. Evidence that the two composers maintained a close contact is to be found in the number of MSS containing works only by them, including a recently purchased MS set of airs for three viols at the Royal College of Music, London.

Of the second group of Jenkins' later works, the "lessons" and airs for two or three bass viols, examples survive in Durham MS D.2, of which the second viol part is inscribed "Sir John St.Barbe" (also a pupil of Simpson⁴) and the bass part is inscribed "Mr.Steffkins", (probably "old Steffkins", i.e. Theodore or Dietrich Steffkins, a friend of Jenkins, a fine bass player and

1 The Division Violist, 1st.ed., London, 1659.

2 And RCM II F 10 (1) copy of the 1st.ed.

3 A fact complained of by Simpson in his preface.

4 See above, p. 21

and a composer whose works are also to be found in the Durham collection¹.) This set of books contains airs for two bass viols with a third acting as continuo bass. The music is simple and repetitive, with the instruments following each other, often in close canon, in thirds and sixths. This is undoubtedly the kind of music referred to by North in the following passage²:

But as to Mr. Jenkins in particular, there is somewhat more to be said; his style is thought to be slow heavy, moving from concord to concord, and consequently dull, and I grant that he was obnoxious to an excess the English were, and I believe yet are, and that is perpetually moving up and down, without much saltation and battering as the Itallians use. But els as to activity of movement and true musicall ayre in his passages, none had more than Mr. Jenkins; but the unhappiness is that all his earliest and most lively compositions are sunk and lost, and none remains but those of his latter time, when he lived in country familys, and could compose no other wise than to the capacity of his performers, who could not deal with his high flying vein. It is no wonder that few or none but those of the latter sort are to be met with; and so the whole force of the man is measured according to a member that is lamed. But in his old age he made some essays of his art which not being useful where he resided, I had the honour to carry as a present from him to good Mr. Stephkins, who was much esteemed by him; whither they are extant or not I know not.

The elaborate "Fantasias" for ³two bass viols and continuo to be found in Durham MS Mus.5 could be the kind of music referred to in the above passage.

1 See: C.Coxon, art. "Stephkins", MGG.

2 R.North, ed.Rimbault, loc.cit.

3 See: Vol.II ex.XXV

The general chronology of Jenkins' music has been discussed in the light of the evidence of the surviving MSS of his music and of Roger North's account of his tutor. And we are fortunate indeed that, unlike North, we do not have to measure Jenkins' achievement "according to a member that is lamed".

CHAPTER IIIThe Manuscript sources and some of their scribes

In this chapter an attempt will be made to classify the manuscript sources of Jenkins' instrumental music. It is hoped thereby to provide a basis for the selection of the most valid reading of the music in cases where several versions survive.

The MSS will be examined in four main classes:

- 1.....MSS believed to be in the composer's hand.
- 2.....MSS believed to have been prepared under the direct influence of the composer; that is MSS originating with his pupils and friends.
- 3.....Early MSS (before 1655) not known to have any direct association with the composer.
- 4.....Late MSS (after 1655) not known to have any direct association with the composer.

Nearly all Jenkins' works survive in at least one good source (i.e. in MSS belonging to groups 1-3).

The MSS in the first class are: BM Add.MS 29290 (in part), Add.MSS 31428 and 23779 (the last containing music by Coperario); Ch.Ch. MS Mus.1005; RCM MS 921 (in part); and the Chicago Newberry MS VM.I.A.18.J.52.c. (in part).

1 A descriptive catalogue of all known extant sources is given in Appendix II.

The first MS to be considered and the only book which contains music which can be said with certainty to be in the composer's autograph is the organ book in the British Museum; Add.MS 29290. It contains the organ part for Fantasias for 5 and 6 viols with organ, four part airs (including "Newark Siege") and three suites of Fantasia-Almaine-Air (the last written at the back of the book upside-down), all by Jenkins and, (also at the back) the organ parts for some suites by William Lawes. This remarkable book is known to have come from the North family and indeed it provides a duplicate organ part for the 52 airs a 4 which also survive in a complete set of parts in the Bodleian MS Mus.Sch.c.98a & b (one of the large collections of MSS from that family now in the Bodleian discussed below). The book is written in several hands; the one which can be identified with that of the composer is to be seen in nos. 1-19 of the airs a 4. When I first saw this organ book a suspicion as to the identity of the scribe of this group of pieces was awakened by the monogram of the composer's name which appears in the double bars at the end of some of them. (Plate 1) At the same time I was struck by the inscription "JO:JENK" at the head of some of the pieces, which seemed to indicate a possible connection between this MS and the score of the Fantasias a 3 (Add.MS 31428), which Pamela Willetts had suggested as a possible autograph.¹ The confirmation

1 Sir Nicholas L'Estrange and John Jenkins, ML Jan.1960.

of the hand in the airs a 4 in the organ book as that of the composer was made eventually by Miss Willetts¹ who compared the signature over some of the pieces in this book with the composer's signature as seen in the Bulstrode Whitelock papers and published by Murray Lefkowitz.²

The group of pieces following those in the composer's hand in the organ book and some of the six part Fantasias are in the hand of George Loosemore¹ the organ builder employed in the North household. The presence of pieces in Loosemore's hand would seem to indicate that the book was compiled some time during the late 1650s or early 1660s, that is during Loosemore's and just before Jenkins' official association with the family. This means that the book was compiled a long time after the composition of the pieces it contains, of which the set of airs a 4, including "Newark Siege" (composed in 1646 or soon after), must be one of the latest.³

The rest of the MSS to be considered in the first class are, with the exception of the Chicago MS, those which Miss Willetts suggested as possible autograph sources in 1961 in her important article "Sir Nicholas L'Estrange and John Jenkins"⁴. Her more recent discovery

1 Autograph Music by John Jenkins. ML 1967.

2 Papers of Bulstrode Whitelock JAMS 1966, xviii, p. 59 Plate I.

3 Another hand in the book may be that of John Lilly, a musician in the North household who, like J.J., joined the King's Music in 1660.

4 ML 1960

of autograph pieces in BM Add. MS 29290, does not, as she herself has pointed out, necessarily contradict her original suggestion that the scribe of BM Add. MSS 23779 and 31428, RCM MS 921 and Ch.Ch. MS Mus. 1005 may be the composer. It must be emphasised, however, that the evidence in support of this view is circumstantial; and a comparison of the hands in Plates I and II² (the latter a page from BM Add. MS 31428) will show that apart from the inscription "JO:JENK" already mentioned, the two cannot easily be equated. The second hand is however a "fair copy" hand which could never be equated with anyone's normal hand.

The following remarks may serve to supplement what Miss Willetts has published on this group of MSS.

The group must now include the Newberry MS in Chicago¹, a set of part books partly in the same hand as Miss Willetts' group and partly in others hands which are identifiable with the subsidiary hands in RCM MS 921. Among Helen Sleeper's papers was a note that the Newberry books were copied partly in the same hand as the score Ch.Ch. Mus. 1005. A close examination of the Newberry part books shows that they belong with the Christ Church score, the numbers after airs in the score referring to their place in the part books.

1 MS - VM.I.A.18.J.52.c.

2 Plates [I - VI] in Pocket inside back cover.

A feature of the MSS in the "fair copy" hand to which Miss Willetts drew attention was the absence of the honorific "Mr" in the titles in MSS BM Add. 31428 and RCM 921 in which the pieces are headed "JO:JENK" or simply "I.I". This cannot be said to strengthen the case for the hand being that of the composer, for the pieces in MS BM Add. 23779 in the same hand but by Coperario are headed merely "GIO:COPIER".

With the exception of this last MS all those in the "fair copy" hand contain works by Jenkins alone and without any marks of revision or reference to other sources. Only those parts of RCM MS 921 not in the hand in question have such annotations and these, in Nicholas L'Estrange's hand, state that the copy has been examined "p. origin" or "p. Mr. Derham's Blew Ho.", as if some authority was attached to those pieces in the first, unannotated hand which could not be claimed for the others. If the "fair copy" hand is indeed that of the composer, the MS RCM 921 is of exceptional interest in that it shows not only one of the few known applications of ornamentation applied to English bass viol music, but the ornamentation and some of the fingering used by the composer himself.¹ The annotations in the Newberry MS are also in the hand of Nicholas L'Estrange but relate to the "humoring"¹ of the music and not to other sources of the same music.

¹ Further discussed in Ch. IV.

As was seen in the previous chapter a number of the airs in the Newberry and Ch.Ch. set were composed in the mid 1640s at the time of copying the set of books and there is enough evidence to justify the view that the bass viol music in the RCM MS was copied at roughly the same time, that is during Jenkins' association with the Derham family.

There is therefore at least twenty years between the "fair copy" and the North family organ book and despite the superficial difference in style between the two pages illustrated they could be the work of one man, the composer.

Mention must be made of a small MS part book in the Bodleian Library which I examined in 1961. A slight book written in distinctly childish hand, it nevertheless had one feature of special interest. The double bars were elaborately decorated after the manner of the scribe of Ch.Ch. MS Mus. 1005. This small detail may be yet another pointer to the identification of the "fair copy" hand with that of the composer. It would be gratifying to think that this little book was the work of one of Jenkins' young pupils in the North family imitating the calligraphic style of their master. It will be seen that this is not the only MS purporting to come from the North family which has features in common with the Ch.Ch. and BM MSS discussed above. Unfortunately the book, which had come with a collection of papers from the North family, was uncatalogued at the time of my examining it and has since been mislaid.

The second class of MSS to be discussed is that of the MSS believed to have been compiled by Jenkins' pupils and friends at a time when they could reasonably be supposed to have been in close contact with the composer. The main group of MSS in this class is the large collection of uniform books in the Bodleian Library, MSS Mus.Sch. c.81-88, 98-88 and e.406-9. The books are written in at least two different hands of which the chief one is characterised by extravagant flourishes of the pen on the title pages and on the composer's name at the end of each piece (Plates III and IV). Nearly all the volumes are bound in old title deeds and other parchments relating to the North family and their estates in East Anglia. Those that are easily read date from the early years of the 17th century, but were probably not pressed into service as bindings until the Commonwealth when paper was very scarce and expensive and the documents so used were more than a generation out of date. The books comprise the largest collection of Jenkins' music to be found anywhere, containing as they do: 17 Fantasia-suites for tr. b. and organ; 10 Fantasia-suites for 2, tr., b. and organ; all the Fantasias a 6; all the Fantasias for 2 tr. and b.; 3 sets of airs for violin bv. Lyra-viol and harpsichord (the only source for these pieces); 7 suites of Fantasia-air for 2 tr. (probably violins) and b.; 32 airs for 2 tr., 2 b. and organ (the pieces referred to above for which the organ book BM Add.MS 29290 provides a duplicate organ part, nos. 1-19 in the composer's

hand); all the Fantasias a 4 and all the Fantasias for tr., 2 b. and organ. Thus the only major group of compositions not included in the collection is the set of 17 Fantasias a 5. The question who copied these MSS and when is a tantalising one. They clearly cannot be related to Roger North's remark: "I planned to write over all the works of Mr. Jenkins, and did execute my purpose upon a good number..."¹. They were already in the Bodleian in the 1680s having been bought for the music school collections at the sale of Anthony Wood's books in 1675². It seems unlikely that Roger North copied much music while he was under Jenkins' direct tuition in the early 1660s. He would have been too young at that time to have developed the flowing if erratic hand in which the main body of these MSS is written. Once he went to Cambridge he would not have the time or the opportunity for such a task. Furthermore his remark leads us to expect that the copies to which he refers would be entirely in his hand whereas the Bodleian books are the work of at least two scribes. It also seems incredible that having made such a collection of his master's music he should have let it go to a collector while himself still in his twenties. The final proof that these books cannot be

1 John Wilson. Roger North on Music, p.22

2 M. Crum, "Early lists of the Oxford Music School Collection", ML, 1967.

the work of Roger North is to be found on the covers of the set of parts Mus.Sch. e.406-9, which are inscribed "A4 1654", that is the year after Roger was born. Andrew Ashbee's thesis therefore that these books are Roger North's work is untenable.¹

If the books are not in Roger's hand to whom can we attribute them? All attempts to identify the flowery hand seen in Plate III have so far failed. It has been described as a "legalistic" hand², but I suggest that it is a rather feminine hand and that to examine the possibility of its being the hand of one of the female members of the North family might prove fruitful. The appearance of the hand at its neatest in Plate IV, particularly with respect to the layout of the page in regular bars, the use of a dotted line to indicate a tie and the elaborate penwork at the final double bar, is strongly reminiscent of the work of the scribe of Ch.Ch.1005 etc. discussed above, who as we have seen may be the composer himself. This is not to say that the scribe of the Bodleian books is to be identified with the composer, but it strongly supports the view that the books were prepared by a

1 Unpublished Ph.D. Thesis: London, 1967.

2 by Pamela Willets in conversation.

friend or pupil, possibly under his supervision. It will be noticed in this context that many of the pieces in the collection bear the inscription "exam." - "I.I." or "J.J." (see e.g. MS Mus.Sch. c.87). A more angular subsidiary hand appears in Mus.Sch. c.87, which also appears in BM Add.MSS 27550-4, a MS connected with John Lilley, a musician who was also employed in the North household.

The musical texts in these books are, I think, more reliable than Professor Warner's remarks in his introduction to his recently published edition of the Fantasia-Airs suites for 2 tr., b. and organ might suggest.¹ It may be significant that they seem more reliable with respect to the Airs and Fantasia-Suites than they do with respect to the polyphonic Fantasias in 4 and 6 parts. This feature requires ^{attention} to detail which is outside the scope of the present study, but if it proves that first impressions are justified, more weight will be added to the thesis put forward in Ch. II that the true polyphonic fantasias are early works, the copies of which might be expected to show some variations over a period of up to 25 years after the original composition. The only works in this collection also surviving in the composer's autograph in BM Add. MS 29290 are the first 19 of the 32 Airs a 4 in Mus.Sch. c.98, a & b. The

¹ Wellesley Ed. No.10, 1966.

pieces which were composed in the mid 1640s (they include "Newark Siege") show such slight variation between the autograph organ part and the Bodleian organ part as to suggest that the Bodleian set represents an authoritative reading at any rate of these works. The only works which survive in the "fair copy" hand, discussed above as a possible autograph, and in the Bodleian books are the 21 Fantasias for 2 tr. & b. (in score in BM Add. MS 31428 and in parts in Bodl. MS Mus.Sch. c.87). Again the measure of concordance between the two sources, except for points of modulation where the "spelling" varies (e.g. F for E# or C for B#) is high and this also lends authority to the Bodleian books.

The mystery as to how these books, probably prepared during the interregnum by a member of the North family with time on his or her hands, ever came to Oxford at such an early date has yet to be solved. Did Jenkins' pupil Proctor of whom we know little save that he was musically gifted and died at the age of 24, bring a collection of his master's music to Oxford with him? Wood knew him and played with him¹ and might well have taken the opportunity presented by his untimely death to acquire his musical books.² Did one of Roger North's older sisters marry someone in the Oxford area? Wood though an avid collector had a reputation for being

1 See above Ch.I p.11.

~~2 Error: Proctor was dead by 1654, the date on Mus. Sch. c.87. They cannot therefore be his books.~~

a recluse and is not likely to have acquired the books far from Oxford.

The next MSS to be considered in the second class are those in the hand of John Lilley. Lilley was a contemporary and friend of Jenkins who lived in Cambridge and London and was friendly with Lord Dudley North, Roger's grandfather. His relationship with Jenkins seems to have been close for it was he who was given authority in 1664 as Jenkins' "lawful attorney" to collect his salary for him in London¹. Thanks to a note by Edward Lowe² we are able to identify Lilley's musical hand (Plate V) which appears in several MSS containing works by Jenkins. A set of part books in the Bodleian, MS Mus.Sch. c.54-7, containing Christopher Simpson's "Months and Seasons", is inscribed by Lowe: "Thes 4 Bookes were prickt by Mr. John Lillye, who had of me 5£ for the prickinge them and Bindinge. Ed. Lowe". MSS identified by Pamela Willetts³ as being partly or entirely in Lilley's hand are: BM Add. MSS 27550-4⁴, containing Fantasia-Suites a3 and a4 of which the first fourteen pages of the treble part are in

1 H.C. de Lafontaine, *The Kings Musick*.

2 Professor at the public school of music in Oxford from 1662.

3 P.J.Willetts, *John Lilley, Musician and Music copyist, Bodleian Library Record*, vol. VII, no.6, Feb. 1967.

4 Another hand found in these books also appears in the North MSS discussed above - Mus.Sch. c.87.

Lilley's hand and which has been dated in a contemporary hand 1674; Ch.Ch. MS Mus.403-9, an anthology containing seven Fantasias and a Pavan a5 by Jenkins; Ch.Ch. MSS Mus.397-400, an anthology containing four Fantasias a 4 by Jenkins; and Ch.Ch. MS Mus.612-3 containing airs for 2 b.vs. by Young and Jenkins for which the corresponding keyboard part, in a hand often associated with Lilley's in these MSS, is to be found in Ch.Ch. MS Mus.432. Another Ch.Ch. MS probably also in Lilley's hand is MS Mus.1175, a keyboard anthology containing an arrangement of "Mr. Juckings his Belles".

Other MSS which must fall into the second class are those in the Christ Church collection associated with the above MSS in Lilley's hand. MS Mus.436 contains the organ part for the pieces in MSS 397-400 and 403-8, discussed above. Although not in Lilley's hand this book clearly belongs with those that are. It is the hand of a professional musician or copyist, very neat and clear (Plate VI). MS Mus.432, in the same hand, is the corresponding keyboard part to the music in Mus.612-3. A third MS in this hand is the organ score MS Mus.2, which contains a large anthology of Fantasias by all the chief composers of the mid 17th century. These books belonged to Dean Aldrich (d. 1710) and many pieces are headed by titles in his hand. A tradition that the music was copied out by

Aldrich himself has no foundation: the musical script in these books bears no resemblance to that in other MSS established to be Aldrich's work (e.g. MS Mus. 19)

A single part book of airs nearly all by Jenkins, Bodleian MS North e.37, illustrated in John Wilson's "Roger North on Music", plate I, must be placed in the second class because of its association with the North family. It is not in the same hand as the Mus. Sch. MSS associated with the Norths discussed above.

A last group of MSS in the second class comprises those associated with the friends, other than the North family, of Jenkins' old age. They include: R.C.M. MS 1145¹; the second section of Bodleian MS Mus.Sch. c.59-60, some pages of which are headed "J.B." (? John Bolles)²; Durham Cathedral MS Mus. D.2., of which the flyleaf of viol 2 is inscribed: "Honourable Sir John St. Barbe Bart..." and the flyleaf of the bass: "In the Jorry belo the church att as barbus Mr. Steffkins" (sic); and B.M. Add. MS 30487 which is annotated with reference to books belonging to the "Bowles" (Bolles) family.

The third class to be considered is that of the MSS known to be early (i.e. before 1645) but not known

1 Discussed in P.J.Willetts, Sir Nicholas L'Estrange and John Jenkins, ML 1960.

2 This MS later belonged to the Oxford circle of the 1660s and is discussed again in the 4th class.

to have any direct connection with the composer. Also included in this are a number of undated MSS which by virtue of their style and contents are taken to be the work of early copyists.

First in this class and possibly earliest are the MSS associated with John Merro, a singing man at Gloucester who died in 1636¹. These are BM Add. MSS 17792-6, five of a set originally of six part-books (the Sextus missing) containing Fantasias for 3-6 viols by various composers, and Bodleian MS Mus.Sch. d.245, containing airs for tr. and b. viol by Jenkins, and inscribed on the back flyleaf "John Merro his book". It is not known if Merro knew the composer but the inscription "Cor. J.J." on several of the airs in the latter MS may indicate that it was inspected by the composer and that the MSS in Merro's hand have a claim to be authoritative. The date of their scribe's death places them among the earliest extant copies of Jenkins' music, although the annotations in the BM books in a later hand and comparison with other sources of the same works show this set to be very inaccurate. Both books belonged later to members of the Oxford music circle of the 1660s, the BM MSS being annotated in the hand of Dr. Matthew Hutton² and the Bodleian book

¹ See above p.20.

² Rector of Aynhoe from 1677; see P.J.Willetts in BM Quarterly, 1962.

belonging to William Isles' set of books discussed below in the 4th class of MSS, and bound with music copied several decades after Merro's death.

Two sets of part-books in Christ Church, MSS Mus.367-70 and 379-81, the first containing airs a 4, the second airs a 3, of which the scribe has not yet been identified, must rank as good early copies of Jenkins' music. The books, in a fine professional hand ornamented with elaborate double bars in red ink, are reliable sources not only for the airs by Jenkins but, particularly the second set, for a number of other pre-Commonwealth composers.

Two MSS dated before 1645 and therefore placed in the second class are Bodleian MSS Mus.Sch. c.64-9, containing Fantasia's a 3 and a 4 by Jenkins and inscribed "George Stratford 1641", and Mus.Sch. c.451, a continuo book containing Fantasia-Suites by Jenkins which was purchased as an empty music book in 1636 and apparently used up by 1641¹.

Two Lyra-Viol books in the British Museum, Add. MS 36993, and Add. MS 39555, a tracing of the Hengrave "Lute book", should probably be placed in the third class of MSS.

Sets of part books containing Fantasias and Airs entirely by composers of the pre-Commonwealth generation, which should probably also be included in this

1 See above pp. 23-4.



class are: BM Add. MSS 18940-4, Ch.Ch. MSS Mus. 423-8, 468-72, 473-8, 517-20 and 777-9. The score Ch.Ch. MS Mus. 1004 can be classed with these as can the part books in the New York Public Library, Drexel MSS 4180-5, those in Archbishop Marsh's Library, Dublin, MSS z.3.4.(1-12)¹, and those in the Rowe Library, Cambridge, MSS 112-3. Of these Ch.Ch. MSS Mus. 473-8 have been singled out by R.A. Warner in his recent study of a four part Fantasia of Jenkins, as being reliable early part books².

Before discussing the MSS belonging to the fourth class mention must be made of the Lyra-Viol book in the Henry Watson library, Manchester. This MS was apparently copied in the middle of the century, probably during the troubles or during the interregnum. It contains many pieces by the pre-Commonwealth generation of Lawes and Ferrabosco as well as pieces by later composers such as Simon Ives junior and William Young, and it is difficult to tell whether it should be placed before or after 1645, that is in the third or fourth class. Another MS which may belong to either class is BM Add. MS 10445, which comprises three sets of part books bound together, the first two of which

1 A large anthology of pre-Commonwealth works later used by the Oxford circle of the 1660s of which Narcissus Marsh, later Archbishop of Dublin, was a member.

2 MR, Feb. 1967.

should probably be dated in the mid 1640s.¹

The fourth class comprises a large number of MSS including those which belonged to and were partly or wholly copied by members of the Oxford circle of musicians who met regularly for music at the house of William Ellis in the 1660s; those which are bound into copies of the second edition of Christopher Simpson's "Division Violist" (1667); and those MSS of unknown provenance which appear to have been copied after 1645 or in which the music of Jenkins appears with that of the post-Commonwealth generation of Younge, Poole, Norcombe and others.

Of the MSS connected with the Oxford music meetings in the 1660s Pamela Willetts has discussed²; BM Add. MSS 17792-6, in the hand of John Merro and later annotated by Matthew Hutton, a prominent member of the meetings; Bodleian MS Mus.Sch. d.241-4, in the hand of Hutton; Mus.Sch. d.245-7, in the hand of Merro and later presented by William Isles to the public music school in Oxford in 1673; Mus.Sch. f.575, another of Isles' presentation books and BM Add. MSS 30488-90, again copied by Hutton. To these must be added the MSS now in Archbishop Marsh's library in Dublin, MSS z.3.4. (1-12), probably early books but later owned by

1 A later owner of this MS was Charles Burney from whose sale it was purchased by the BM.

2 Music from the circle of Anthony Wood at Oxford, BM Quarterly, 1962.

Narcissus Marsh and probably used at Ellis's meetings¹; York Minster M.3.S., parts of Fantasias by several composers in Hutton's hand; York Minster M.20.S, a score of the 21 three part Fantasias in Hutton's hand inscribed: "11, Octo: 1671. This score I borrowed of Matthew Hutton of Brazenose who bidd mee keepe it 'till hee called for it. Ed. Lowe." (this score probably belongs with the parts in BM Add. MSS 30488-90 in Hutton's hand discussed by Miss Willetts); and Bodleian MS Mus.Sch. c.59-60, containing music for 2 b. viols. That these books were connected with some member of the Oxford circle is indicated by the inscription on p. 27g in c.60: "given to me by my loving friend Dr. Dentry", and again on p. 54 in c.60: "Ex. by Mr. Hutton's book".² Another book to be added to those discussed by Miss Willetts is Mus.Sch. d.261, containing six different MSS bound together, the fifth of which provides the keyboard part to the nine suites of Fantasia-Almaine-Galliard by Jenkins copied by Hutton in Mus.Sch. d.241-4, and the sixth of which provides the same for the seven sets of Fantasia-Ayre also in Mus.Sch. d. 241-4 and is inscribed: "Organ parts to Mr. Jenkins fancies divisions for three parts prickt in the books with vellum covers and given to mee (?) by Mr. Collins Organist of Exeter...".

¹ See above p. 50

² A possible connection of this MS with the Bolles family is discussed above, p. 49

Other MSS containing works by Jenkins which came into the Bodleian at the end of the century and may have been used at Ellis's music meetings are: Mus.Sch. d.233-6; e.431-6; e.437-9; e.440-2; e.447-9; f.564-7; f.573; and f.568-9.

Manuscript copies of Jenkins' Divisions are found bound into the back of copies of the second edition of Christopher Simpson's "Division Violist". The Bodleian copy, MS Mus.Sch. c.71 is inscribed "Will. Noble 1671". Many of the sets in this book bear dates, presumably of copying, mostly in 1672-3, the latest being 1678. The Jenkins Divisions are dated 1672. Another such volume is in the New York Public Library, Drexel MS 3551¹. Other late copies of Jenkins Divisions are: Bodleian MS Mus.Sch. c.61, inscribed "Divitions for ye bass viol 1687, May 3"; Bodleian MS Mus.Sch. c.77a & b, a fine reliable copy of eight sets of Divisions for two viols by Jenkins and Simpson; and Durham Cathedral MSS Mus. D.4 and D.5. In all these books Jenkins' pieces appear with works by post-Commonwealth composers such as Poole, Younge, Butler, Norcombe and Steffkins and with some works by foreign composers such as Schmeltzer. We know, however, from the much earlier RCM MS 921 discussed above in the first class that many of the Jenkins works in these books were composed much earlier than the preponderance of late copies might suggest. What these

1 See above, p.33, on the binding of MS music with Simpson's book.

copies do show that Jenkins' music for two bass viols was highly regarded by his younger contemporaries and that long after his Fantasias were, as North says, "sunk and lost", his Divisions were being copied and played.

Another piece of Jenkins' which retained its popularity long after its composition and appears in several late MSS is "The Lady Catherine Audley's Bells". Books which include "The Bells" are: Bodleian MS Mus. Sch. c.95; Fitzwilliam MS, purchased in 1954; New York Public Library, Drexel MS 3849; and Yale Music School Filmer MS A16 a-c.

MSS containing other airs for 2, 3 and 4 viols by Jenkins, many of them in incomplete sets of parts, which should probably be placed after 1645 are: BM K.7.c.2; Ch.Ch. MSS Mus. 599, 1006-9, 1011, 1022 and 1057; BM Add. MSS 31427, 31439 and 31431, the last owned by Sir Gabriel Roberts in 1680; the National Library of Scotland, Panmure MSS 2 and 3; and Bodleian MS Mus.Sch. d.220, a bass part book of 220 "Pavans, galliards, ayres, almaines, corantos, sarabandes, moriscas, masks and country dances, composed occasionally by excellent modern music masters and now methodically digested into their proper and distinct keys for the bass and treble viols", "Bassus 1654".

The newly purchased set of part books containing airs a 3 by Jenkins and Simpson in the RCM London and of

unknown provenance must be added to this group. The style of Jenkins' airs in this set suggests a later date of composition than the airs in Ch.Ch. MS Mus. 1005 of which most of the above group are copies, but this cannot be established with any certainty.

A group of MSS in the BM catalogued as being in the composer's hand, an attribution apparently originating with Charles Burney, have now been discredited. They are too late in style and some contain works too late to have been copied by Jenkins. Miss Willetts had suggested that the chief hand in these books might be that of Francis North¹, but has informed me that this cannot be the case². The MSS of this group containing works by Jenkins are Add. MSS 31423, 31426 and 31430. They are late copies of works mostly by composers who flourished in the post-Commonwealth period and their chief interest lies in the fact that Jenkins' music is to be found alongside that of such men as Lully. Further copies of Jenkins' bass viol music appearing in these books and in the Durham MSS are in the Dolmetsch Foundation Library, Haslemere and in BM Add. MS 29369 (a single part book).

Lyra-viol books which are probably late are that in Marsh's Library, Dublin, MS z.3.5.13, which belonged to Narcissus Marsh in 1666 and a book of

1 Autograph music of John Jenkins, ML, 1967

2 In conversation.

dances for the viol by Jenkins and T.G. (?Thomas Gregorie) in the Bodleian, MS Mus.Sch. d.221, of which the scribe of the second half shows characteristics not unlike those of the scribe of BM Add. MS 31423 discussed above.

A manuscript set of part books now in the Guildhall Library, Gresham College MS VI.4-3, contains what is probably a late copy of the popular set of 21 Fantasias a 3 with works by Locke, Younge and Sieterich Beckron.

The bass part of 14 "catches" attributed to Jenkins in RCM MS 1141 is mysterious. A later owner has written above no.12 "Had she not care enough" - "copied By Purcell from J. Jenkins." "Had she not care enough" is in fact the title of a catch by Jeremy Savile which was not as far as anyone knows ever "copied by Purcell". It is not clear why these basses are attributed to Jenkins. They could be basses which he used for divisions.

Of the 100 or so extant MSS of Jenkins' music many can be considered authoritative in that they can be traced back to the composer or to his many friends and pupils. Of his chief instrumental works only those for two bass viols do not survive complete in such MSS of the first or second class. Comparison with the single bass part in RCM MS 921, a first class

MS, possibly partly autograph, shows that some surviving later copies of this music, particularly Bodleian MS Mus.Sch. c.77 a & b, are quite reliable. We are therefore in possession of good sources for all Jenkins' surviving instrumental works.

CHAPTER FOURInstruments and Conditions of Performance:The evidence of the contemporary MSS.

In this chapter the instruments to be used in the performance of Jenkins' music and the manner and conditions of performance in his day will be discussed in the light of the evidence of some contemporary accounts and of the best manuscript sources of his works.

The first matter to be considered in this context is the problematic role of the treble violin in the consorts of the first half of the seventeenth century. This is a question about which little can be said that is conclusive, although some indication can be given as to which works of Jenkins should be played with viols only, which specifically call for the treble violin, and which sound well with viols or violins playing the treble parts.

In the first category of works for viols only are the polyphonic fantasias in 6, 5 and 4 parts and those for treble viol and 2 basses, all with organ. The popular 21 fantasias for 2 trebles and bass without organ also belong to this group. Because of the absence of the organ and the very lively and unvocal line of

the instrumental parts in these fantasias, they have been considered separately from the main body of Jenkins' polyphonic Fantasias¹ and some of them have been published as for violins with bass viol.^{2,3} I have heard three of them performed in this instrumentation and the result is unsatisfactory, the two violins overpowering the bass viol, and the essentially polyphonic character of the music being lost. Helen Sleeper thought that these Fantasias were for violins and cited the constant use of C^3 in the pieces as being beyond the frets of the top string on the treble viol.⁴ This argument is unconvincing in the light of the music of Jenkins, Simpson, Norcombe and other virtuosi for the bass viol, all of whom freely use notes above the highest fret on the first string⁵. Marco Pallis, however, when shown a score of these Fantasias said "this is for viols, surely". Of course it is all a question of achieving a true balance between equal

1 by E.H. Meyer, see p.19 above. This is one of the sets of works Meyer places in the last fifteen years of the composer's life.

2 Ed. Nathalie Dolmetsch, in "Hortus Musicus".

3 The eight unpublished Fantasias of this set are in Vol.II, exx. IX to XVI.

4 "John Jenkins and the English Fantasia-Suite for string ensemble". PAMS, 1938.

5 Many examples of this can be seen in the Lyra-Viol pieces and the Division in Vol.II, exx. XXIV 1 to 36.

voices and the best, some would say the only, instruments for this are the viols¹. There are more than 100 truly polyphonic Fantasias by Jenkins and they constitute the largest group by any one composer in a classic form representative of the greatest age of English instrumental music.

The second category of pieces specifically scored for treble violin consists only of the 14 "Ayres for the Harpsicon, Lyra Vyole, Bass Vyole and Vyolin" in Bodleian MS Mus.Sch. c.84, the only known MS to specify the violin. The set appears in volume II of this study (exx. XXIII.1 to 14.) and a glance at the score will make plain the difficulty inherent in any attempt to state whether pieces should be played on viols or violins, for the style and tessitura of this part do not differ significantly from those of the parts in many other works which are simply designated "treble". Indeed the treble part in this set does not differ significantly from that of the other two sets of airs for broken consort in Bodleian MSS Mus.Sch. c.85 and 88 which are scored for viol, the first being inscribed: "Mr. Jenkins his Ayres for a treble Vyole, bass Vyole, and Lyra Vyole to the Harpsichord".

Violins were used at court in the reign of Charles I and there are records of Italian violins being imported in his reign.² They had been known and played widely

1 Nevertheless while modern strings are too loud and round in tone for the close textured 5 and 6 part Fantasias, those in 3 and 4 parts sound well on modern instruments, and it is quite contrary to seventeenth century practice not to play this beautiful music on whatever instruments are available.

2 See: G. Pulver's "The Viols in England"; PMA, 1920.

much earlier than this in country bands and Jenkins' family possessions included two treble violins which went to his brothers Henry and William on his mother's death in 1623¹. This association with the "vulgar" music of the country stuck to the violin long after instruments of high quality were being imported and made in this country and the best continental players had shown what could be done on the instrument², and such reactionaries as Mace would have none of it, except "for any Extraordinary Jolly or Jocund occasion".³ Mace's view has however little to do with the practice of his day and it is clear from Wood's writings that although, on the one hand conservatives were clinging to the viol as late as the 1660s⁴, many played the violin.⁵ Pulver suggests that:

"probably all the tuition enjoyed by the students of the violin before 1640 was obtained personally

1 See: pp. 2-3 above.

2 As for instance Baltzar "the Swede" who stayed for two years near Banbury and was heard by the Oxford Amateurs. See: J.A. Westrup, "Domestic Music under the Stuarts", PMA, 1942.

3 "Musick's Monument", Cambridge, 1656, p. 246.

4 Among conservatives in this respect the North family can be counted.

5 Hawkins remarks that "Notwithstanding that Jenkins was so excellent a master and so skilful a composer for the Viol, he seems to have contributed in some degree to the banishment of that instrument from concerts, and to the introduction of music for the violin in its stead." History of the Science and Practice of Music, London, 1771, vol.IV, p.62.

from older artists"¹,
and his view is supported by Wood's account of Jenkins' pupil Proctor who was "...very good for the treble viole and also for the violin".²

It has been suggested that the terms viol and violin were interchangeable. Pulver maintained that the word "violin" occurring in 16th century records referred only to the small size viol and, in support of this thesis, pointed to the low cost of the instruments as opposed to the high cost of the instruments imported for Court use in the late 1630s³. The opposite is suggested by Guy Oldham who, in discussing the terminology of the customs collector, writes;

"viol would possibly include violins, as the violoncello was still known as the bass-viol in church gallery bands...also Jacob Rayman and Christopher Wise were making violins in England at this time, (1660) based on Italian models."⁴

The two words are clearly not interchangeable, however, in any of the documents quoted above, in Jenkins' mother's will of 1623, in the North family copies of airs for broken consort, or in Wood's account of the young Proctor's accomplishments.

What is certain is that much of the music composed towards the middle of the century by such men as Coperario,

1 G. Pulver, "Violin Tutors of the Seventeenth Century" MT, 1923.

2 A. Wood, ed. Clark, op.cit., Vol.I, p. 108-9.

3 G. Pulver, "The Viols in England", PMA, 1920.

4 Guy F. Oldham, "Import and Export Duties on Musical Instruments in 1660", GSJ, IX, 1956.

Locke, Lawes and Jenkins was appropriate for viols or violins, much as the music of a previous generation had been "apt" for voices or viols, and Matthew Locke published in 1656 his "Little consort of three parts for viols or violins".

Thus it is on the style of the music, on the advice of experienced players and above all on the judgement of the ear that a solution must be arrived at as to which of the many Jenkins pieces for "trebles" are appropriate to the violin and which to the viol.

Judged by these criteria many will sound well on either, but in general experience has shown this listener that whereas the viols sound well arranged in vocal order of C.A.T.B. the violins, preferably unaltered violins played with short bows and little or no vibrato¹, sound particularly well where the music is scored for two equal treble voices. The airs for two trebles and two basses with organ, including "Newark Siege" and the Fantasia-Suites for the same instrumentation sound particularly well with violins on the treble parts. But the airs for treble, alto, tenor and bass with organ are better on a consort of viols. Of the three part airs most would sound equally well with viols or violins playing the two equal treble parts. These include the "Little Consorts" and an

1 As played by Kenneth and Roderick Skeaping, whose style of playing must surely be nearer to the gentlemanly "sweetness" of Davis Mell, than to the devilish "alacrity" of Baltzar. (See A. Wood op.cit.)

arrangement of the "Lady Catherine Audley's Bells" which would certainly have been played on violins by the country musicians for whom North says it was composed¹. It is interesting to note that in one mid-century MS, BM Add. 31427, "Mr. Jenkins his little consorts in three parts", the parts are inscribed "1st. Trebles"; "2nd Trebles"; and "Basses". This is the only copy I know of music by Jenkins which suggests more than one instrument to a part, and the notion of a string band which it implies points strongly to the use of violins for these airs. Other three part works suitable for viols or violins are the Fantasia-Suites for 2 trebles, bass and organ. Of these the seven sets of Fantasia-Ayre in Bodleian MS Mus.Sch. d.241-4² are elaborate works in which the trebles share in the division texture equally with the bass, and violins are here to be preferred. A possible exception to the idea that the violins should be used in pairs is the set of Fantasia-Suites for a treble and two basses with organ also in the above MS. Here a solo violin provides a better balance with the two bass instruments and organ.

1 See: p.5 above.

2 Now published, ed. R.A.Warner, Wellesley Ed., no.10, 1966.

The bass instrument to be used in the full polyphonic Fantasias in four, five and six parts is the large size consort bass of which the lowest string is normally tuned to D. In a number of the Fantasias, however, it will be noticed that the bass parts extend downwards to C, as for instance in both the first and second bass parts of the first 2 fantasias a6 in C minor in Bodleian MS Mus.Sch. c.83. This could mean one of two things, either that Jenkins and his pupils used the seven string bass, with the extra bottom string tuned to C, or that they tuned their lowest string down to C in pieces which required it. Of these alternatives the latter seems the most likely, players of the day being quite accustomed to varying their tuning, particularly on the bass viol¹, and the seven string bass apparently being developed in France later in the century².

Another piece which uses a low C in both parts is the fine set of Divisions for 2 viols in C major³. Here the note is certainly achieved by tuning down the sixth string, for the appropriate instrument for these

1 See: Gerald Hayes, "Musical Instruments and their Music: Vol.II: The viols and other bowed instruments". OUP, 1930, pp.9-19.

2 Ibid., p.8.

3 Vol.II ex. XXVI.3

Divisions is not the large consort bass but the smaller Division-bass which never had seven strings¹. The "Lessons" for 2 bass viols² are also for the smaller bass which is much lighter to handle and therefore more appropriate to these Division like pieces.

This same small bass instrument, between the sizes of the full consort-bass and the "true-tenor" becomes the "Lyra-viol" for which the 36 airs³ in the Manchester Lyra-viol book are written, when it is played from tablature with variable tunings. North states that Jenkins played the viol "Lyra-way" and that "his lute and "Lyra-viol wrought much upon his fancy"⁴. It seems appropriate therefore to give here the various tunings that are used in Jenkins' surviving music for the instrument. These are:

- (1) The usual "Harp-way-sharp" and "Harp-way-flat"
- (2) used in Bodleian MS Mus.Sch. c.85, as the eleventh and twelfth tunings in the Manchester Lyra-viol book, in various editions of Playford's "Musick's Recreation on the Lyra-Viol", and in Bodleian MS Mus.Sch. d.221.

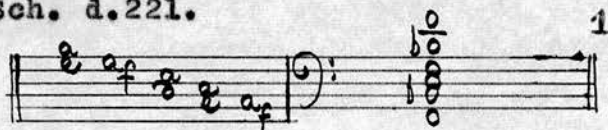
1 A rare example of a small Tenor or Alto viol with seven strings can be seen in the Reid School of Music Edinburgh. A Tenor Viola d'Amore acc. to K. Skeaping.

2 Vol. II exx. XXV 1 to 11

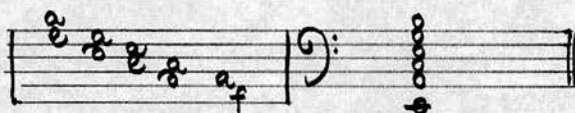
3 Vol. II exx. XXIV 1 to 36

4 "Roger North on Music", ed. John Wilson, London, 1959.

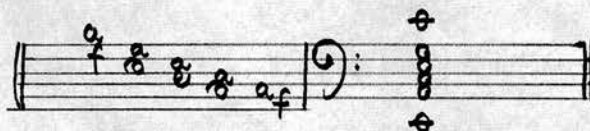
- (3) The usual "High-Harp-way-sharp" and "High-Harp-way-flat" used as the thirteenth and fourteenth tunings in the Manchester Lyra-viol book, and in various editions of Playford's "Musick's Recreation on the Lyra-Viol".
- (5) The "French Sette" used as the tenth tuning in the Manchester Lyra-viol book, and in Bodleian MS Mus.Sch. d.221.



- (6) The seventeenth tuning in the Manchester Lyra-viol book, also used in Bodleian MS Mus.Sch.d.221.

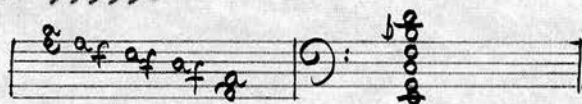


- (7) The eighteenth tuning in the Manchester Lyra-viol book.

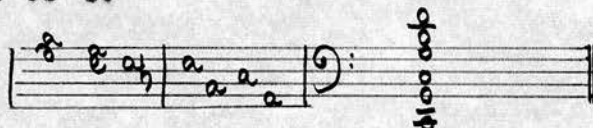


1 Following the recommendation of the editors of "Jacobean Consort Music", Mus.Brit. vol.IX, I have selected the pitch for the lowest string that results in the most appropriate key and layout for the pieces in each tuning.

- (8) The "new tuning to play a lowe", used in BM Add. MS 39555.



- (9) The tuning for the 14 ayres in Bodleian MS Mus. Sch. c.84. Another example of lowest string tuned to C.¹



"Tune Gam=ut string to Gam=ut upon the Harpsicall."

Thus we have pieces by Jenkins in no less than nine different tunings and it is reasonable to suppose that he made use of several of the others that have survived. There are for instance twenty-two tunings in the Manchester book alone.

The use of tablature and the resultant freedom which it allowed in the matter of tuning led to a great vogue for playing "Lyra-way" which is witnessed by the many editions of Playford's "Musick's Recreation on the Lyra-Viol". The possibilities of playing chords afforded by the system quickly led to the development

1 Vol. II exx. XXIII to 14.

of the viol as a sole instrument played with no keyboard or supporting bass. Playford remarks in his Introduction to the 1661 edition of MRLV that:

"...this way of playing on the viol is but a late invention, in imitation of the old English Lute or Bandora.... The first Authors I have met with of inventing and setting lessons this way to the viol was Mr. Daniel Farunt, Mr. Alphonso Ferabosco and Mr. John Coperario."

The development of the Lyra-viol technique was not quite as recent as Playford would seem to suggest, however, for Hume, Ford and Ferabosco had all published works expressly for the Lyra-viol in the first decade of the century¹.

Rousseau attributes the growth of the viol as a sole instrument, which was to develop so magnificently in France in the works of such later masters as St. Colombe, Forqueray and Marin Marais, to:

"...(les) Anglais qui ont commencé les premiers à composer & à jouer des pieces d'harmonie sur la viole, & qui en ont² porté la connaissance dans les autres Royaumes."

The French did not take on the variable tunings of the English Lyra-viol and they developed their school of playing on larger instruments than the English Division-Viol, sometimes with a seventh string. The

1 See: Charles W. Hughes, "The Music for Unaccompanied Bass-Viol", ML, 1944; and R.T.Dart, "A Handlist of English Instrumental Music printed before 1681", GSJ, 1955.

2 "Traite de la Viole", p.18.

use of variable tunings was however taken up by some visiting continental violinists, notable Thomas Baltzar (c. 1630-1663)¹. John Evelyn's description of an unidentified German violinist in 1679 gives some idea of the impression made by a solo string instrument tuned in such a way as to be in sympathy with the tonality of the music.

"...but above all for its sweetness & novelty the Viol d'Amore of 5 wyre strings, played on with a bow, being but an ordinary violin, played on Lyra way by a German, than which I never heard a sweeter instrument or more suprizing."²

A younger German violinist, Biber, possibly the visitor heard by Evelyn, who was probably influenced by developments in English viol music, made extensive use of scordatura in his compositions for violin.

While it will be seen from the transcriptions of the Lyra-viol pieces in Vol.II that many do not make a very full use of the chordal possibilities of the various tunings, and could therefore be played from a staff notation with the usual bass viol tuning, it seems likely that until a player of the finest quality learns to play from the tablature with the appropriate tunings, we shall not hear the resonance of many of the solo airs as the composer intended it. On the other hand it must be recognised that in such

1 Charles W. Hughes op.cit.

2 "The Diary of John Evelyn" ed. E.S. de Beer, OUP, 1959, p.675.

cases as the consort pieces in Bodleian MS Mus. Sch. c.84¹, where the Lyra-viol part simply provides a second, alto voice, with a minimum of chords mostly at cadence points, and does not exploit fully the resonant possibilities of the tuning, a little judicious arrangement could make it acceptable for a tenor or second bass viol, thus avoiding the necessity of a player having to cope with the tablature. Such simple parts as these were probably written in tablature for some player who found it easier to read than staff notation, and they are not representative of the true Lyra-viol music. Among the many careful notes at the beginning of the first part of the Newberry set in Chicago² is the remark:

"The Lyra pt, for those Pag: 16,18,19,24,25,26, 27 is forced, and was only made for filling the Musicke of a private Meetings - for they were originally composed for I:Ba; 2:TR: and are complete without the Lyra part."

This is not only illuminating with regard to the role of the Lyra-viol in consort (it becomes simply another voice in the consorts, its harmonic possibilities rendered unnecessary by the nature of the ensemble) but it serves as a reminder that not all MS sources, even the best, necessarily provide a true reading of

1 Vol. II exx. XXIII to 14

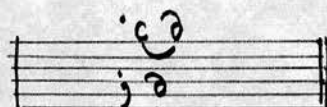
2 Corresponding to the score of 2 and 3 part Aires in Ch. Ch. Mus. 1005. The Lyra-viol part mentioned does not survive.

the composer's original intentions. For students of viol technique the Lyra-viol music of such renowned players as Jenkins, should prove a fruitful field of research, for the tablature shows clearly what string and often, by implication, what fingering is to be employed.

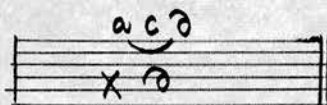
The table of "graces" for the viol appearing at the beginning of the Manchester Lyra-viol book is given here in full and it will be seen from the bowing marks given, and their application in the music¹, that much guidance on the playing technique of the early part of the century, is to be found in this rich source.

Graces on the Violl

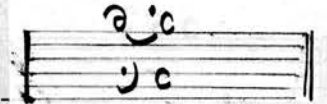
(1) A beate



(2) A forefall

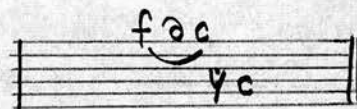


(3) A back-fall-beate

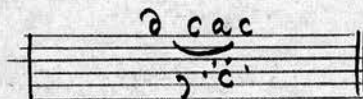


1 exx. XXIV, 1. to 36

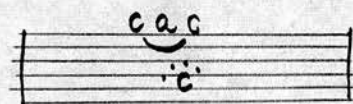
(4) A double back-fall



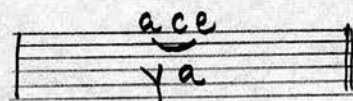
(5) A back-fall
(relished?)



(6) A relish



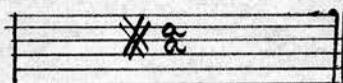
(7) An elevation



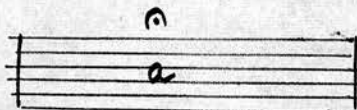
(8) A shake



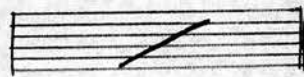
(9) A shake with
the bow



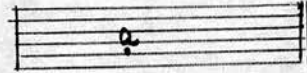
(10) A pause



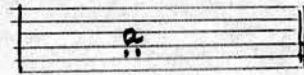
- (11) A hold for the
finger



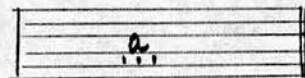
- (12) A thumpe with
ye forefinger



- (13) a thumpe with ye
middle finger



- (14) A thumpe with ye
ringe finger



- (15) So many letters are bound
in with these marks must
be slurde in one bow.



- (16) A slumpe with iobbinge or
ints at everie letter so
inclosed. (sic¹)



1 ? A slur with jabbing or intervals at every letter
so enclosed, i.e. staccato, but all in one bow.

The only one of these graces rendered meaningless in transcription is no.11, the "hold for the finger", for only in the tablature is it clear that the finger is held over on one fret, or sometimes the same finger over two strings on one fret, until the melody returns to that note. As a sample of the application of these graces, the transcription of exx.xxiv9 and 10 are repeated at the end of the set of Lyra-viol airs in Vol.II, with the graces written out in full.¹

The table of graces in Simpson's Division-Violist attributed to Charles Coleman, but used by Playford in his "Brief Introduction to the skill of Musick" without acknowledgment has hitherto been of rather academic interest as little evidence of their application by English composers was known. Nathalie Dolmetsch says,

"The signs themselves are of little use as he (Simpson) and other English writers practically never use them." ²

The remarkable MS RCM, 921, which as we have seen may be partly in the composer's autograph, does use some of these signs and is a valuable document in the history of English music for this reason, quite apart from providing an authoritative source for some of Jenkins' finest bass viol music. Some fingering also appears in this MS and as both fingering and graces are probably those selected by the composer, they deserve close attention.

1 Exx.xxiv9 (b) and 10 (b)

2 N. Dolmetsch, "The Viola Da Gamba", Hinrichsen, 1962.

In RCM 921In "The Division Violist"

(1) Beate

(2) Double back fall

(3) Close shake

(4) Double Relish

(5) (6) (7)

The above are the ornaments appearing in RCM 921, with their titles and realisation as shown in Simpson's table.

Ornaments appearing in RCM 921, but not in Simpson's table are nos. 5 and 6 above. No. 7 appears as the elevation in Simpson's table but in a different context and probably with a different meaning than it does in this MS. No. 6 is possibly Jenkins' sign for the elevation and is treated as such by me in the transcription in Vol. II ex. XXVI.3(b) where the musical context

is appropriate.¹ No. 5 by its use seems to be some kind of a turn or what Simpson's table calls a "cadent shaken", and is treated as such in the transcription. There are one or two places in the C major Divisions in RCM 921 where the long stroke under several notes certainly indicates "a hold for the finger" as in the Manchester Lyra-Viol book; what the French players called the "tenue". The fingering shown in the transcription (Vol. II ex. XXVI (3b)) is that in RCM 921, and it is hoped that this sample may serve to show how sophisticated English bass viol music had become by the mid-century, and that it may serve as a model for those players who wish to improvise their own graces in the performance of English pieces.

To conclude this outline of the English graces for the bass viol used in Jenkins' day, a transcription is given here of some remarks which appear in a manuscript of Divisions bound into the back of the first edition of Simpson's "Division-Violist".² This particular volume contains no music by Jenkins, but there are sets of highly elaborate Divisions by many of his contemporaries. At the foot of a particularly difficult page of a set of Divisions by Daniel Norcombe the scribe has written "now go on" to which is added in the hand of some poor player "if you can"! The rules in this MS are as follows:³

-
- 1 The sign is used for an elevation in the Manchester Lyra-Viol book.
 - 2 London, 1659. In the RCM London. II F 10 (4)
 - 3 Another MS source of these 'Rules', entitled 'Rules for gracing on the flute' has been discussed by R.T.Dart, GSJ, XII, June 1959, pp.93-4. The meaning of such terms as 'sweeten' and 'divide...in two' remain obscure.

Rules for Gracing

Never shake the first Note Nor last of any thing
 Never shake nor beate two Notes in the same place
 All ascending notes are shaken All sharpes are shaken
 either rising or falling Never shake a quaver or
 semiq
 Take breath after all long Notes : Prepare all long
 shakes.
 Raise all long scales After sweeten them : if you
 meet
 with 3 Crotchets descending beate the first shake
 the 2d
 & play the last plain. The Note before a Close is to be
 shaken. Double Relish all Shakes if the Note afterwards
 ascends but not if it descends. Where you meet
 with a prickt Crotchett quaver and Crotchett play long
 upon
 the prickt Crotchett if there be 3 Crotchets ascending
 divide the first in two : Double relish the 2d and play
 the last plaine if two 3ds descending shake one
 and slur the other. If but one either shake or slur it
 Shake not any ascending flatts all descending are
 to be shaken. Naturall sharps when they are made
 flatt must be raised when they are beate.

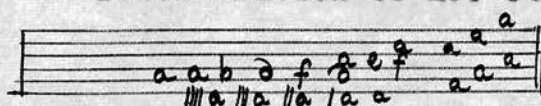
All Shakes are taken from the note above
 after a Shake keepe the finger downe
 All Beates are taken from the Note below
 After a beate keepe the finger up
 Allwayes F and G in alt is beat with the
 fore finger :¹

¹ See also: R.T. Dart, "Ornament Signs in Jacobean Music for Lute and Viol", GSJ, XIV, March 1961.

Unfortunately no music by Jenkins for the lute has come to light but his method of tuning is found in "Miss Mary Burwell's Instruction book for the lute"¹, probably compiled some time during the 1660s. (Mary Burwell b.1652, lived at Rougham in Suffolk until her marriage in 1672 to Robert Walpole of Houghton, Norfolk. Among her children was Sir Robert Walpole, 1st Earl of Orford.) The passage describing Jenkins' tuning of the lute is given here in full as the only surviving evidence of his interest in the instrument.

Mr Jenkins alters all the basses after a way of his own, because he uses a string more than the French (which is the twelfth). He tuneth the twelfth agreeable to our eleventh, the eleventh like our tenth, and so the rest, to the sixth-- which is tuned like the ordinary trumpet tuning. For a better and plainer exposition of Mr. Jenkins' tuning: when you have your lute upon the ordinary tuning (which is the French B flat) you shall alter the strings as follows:

The A of the fifth tuneth the eleventh.
 The B of the fifth tuneth the tenth.
 The D of the fifth tuneth the ninth.
 The F of the fifth tuneth the eighth.
 The D of the fifth tuneth the fourth.
 The E of the fourth tuneth the seventh.
 The F of the fourth tuneth the third.
 The third tuneth the sixth open
 The fifth open tuneth the second
 The fourth tuneth the treble.
 Demonstration of Mr. Jenkins' tuning.



1 Ed. R.T. Dart, CSJ, XI, 1958, p.21.

No survey of Jenkins' instrumentation would be complete without some discussion of the role of the organ in his Fantasias and other consorts. With the exception of the broken consorts discussed above for violin, bass viol and Lyra-viol, which are scored for harpsichord, all Jenkins' works with keyboard parts use the organ.

The organ was the generally accepted instrument for the accompaniment of polyphonic music in the early part of the century¹, and Roger North sums up its use with the remark:

"In consorts the chest of viols, with an organ were the chief suppellectile, and seldome wanted in a musicall family. But I must observe that the masters never trusted the organist with his thro-base but composed his part."²

The chief masters of the pre-Commonwealth period, such as Coperario and Lawes wrote out or "composed" their organ parts and Jenkins was no exception. They represent in no sense, however, a fundamental bass and harmony texture in relation to the strings and North, writing at the end of the century, is misleading in his use of the term "thro-base". There are points where the real bass is not even present in the keyboard part. The organ parts for the polyphonic Fantasias and Pavans seem at first sight to be simple

1 See: The writings of Morley, Mace, Evelyn, North etc.

2 "Roger North on Music", ed. John Wilson, p.300.

reductions of the string parts. but there are certain characteristics which occur consistently enough to be attributable to the composer's own choice but which cannot be simply explained as convenient to the keyboard player reducing five or six parts to suit two hands of limited stretch.

The characteristics described in the following pages do not, however, appear in the first set of six part Fantasias, nos. 1 to 9, of which two appear in volume II, exx. I and II. In this set the organ parts do represent a reduction of the string parts for two hands and it may be that for this reason these pieces, while they show the composer in his finest inventive form, may be regarded as earlier works than the rest of those in six parts.

PAVAN A6 in F major. Bodleian MS Mus.Sch. c.83

bar 64

Viols I & II

Viols III & IV

BV. I

BV. II

Organ

One constant feature is a predilection for a thick texture in the left hand and a lighter texture in the right as in the third strain of the PAVAN A6 in F major. These low thirds are usually a direct consequence of the composer placing one of the string parts in a lower octave in the keyboard part, as in the above example. Jenkins' organ parts do not only place high voices in a lower octave but frequently place low voices in a higher octave, as for instance

"THE BELL PAVIN" A6 in A minor. Bodleian Mus.Sch.c.83
& BM Add. 29290

Bar 5

Bar 53

Viols I & II

Viols III & IV

BV. I

BV. II

Organ

in "The Bell Pavin", where at bars 5-6, 33, 53 & 4 and 70 the organ doubles the inner bass, the alto, or the tenor viol at the upper octave. The layout of the organ parts is quite consistent in these features, although not always identical in detail, in the North family music books, in the Bodleian and in the Organ book in the BM Add. 29290¹. The low thirds in the left hand and parts doubled in a different octave in the organ are seen in the composer's autograph in the latter MS, as for instance in the "Newark Siege", bar 1 and 14.

1 With the exception of the In Nomines a 6 in which the organ parts in Add. 29290 incorporate the cantus firmus while those in Mus.Sch. c.83 do not. See: Vol. II, ex.III,

"THE BELL PAVIN"

Bar 20

Viols I & II

Viols III & IV

BV. I

BV. II

Organ

"THE NEWARK SIEGE"

Bar 20

Viol I or Violin

Viol II or Violin

BV. I

BV. II

Organ

The same features are also seen in those pieces in the same MS copied by Loosemoore and another member of the household¹. This very consistency confirms Roger North's statement that the organ parts were not left to the taste of the individual player but were "composed".

There are occasional momentary clashes between the organ and string parts, where a suspension and its resolution are sounded simultaneously, and these moments add colour to the ensemble. Examples of this are seen in the "Bell Pavan" and in the "Newark Siege" shown above.

¹ For a description of this organ book see p.37 above.

FANTASIA in G minor. Tr. 2b. and organ. Bodleian Mus.
 Bar 72 Sch. e.406-9

Tr. V.

BV. I

BV. II

Organ

In the second bar of the second example above (p. 86) it will be seen that the organ begins to move independently from the string parts. In the type of lively air of the Newark Siege this is quite common. It is not common in the purely polyphonic fantasias but it does happen occasionally. In the above example from a Fantasia for a treble, 2 basses and organ, the organ has a beautiful, to the ear independent, entry towards the end of the piece. In fact it is yet another example of the bass part being doubled at the upper octave, the crotchet rest at the beginning of bar 73 giving the aural effect of a treble entry in the organ answering the bass entry

half a bar earlier. Such effects as this, also seen between bars 58 and 62 of the same piece (Vol. II ex^{VII}) where the organ, once again doubling a bass part an octave higher, gives the impression of a new treble voice, are aurally telling. Other passages in the same piece have, in the organ part, a voice additional to those of the strings which fills out the harmony. For this reason and for the reasons outlined above the composer's organ parts should never be omitted in performance as they frequently are today, even in the purely polyphonic pieces. Without the organ an essential element not only of the sonority, but of the discourse is missing.

"THE NEWARK SIEGE", in D major, 2 tr. 2 b. and organ
Bar 26

Viol I or Violin

Viol II or Violin

BV. I

BV. II

Organ

The above example from "The Newark Siege", with the composer's autograph organ part taken from BM Add.MS 29290, shows the organ playing an independent part in the battle, on equal terms with the strings, and it is clear that in such consorts as this the keyboard part is essential.

The part played by the organ in the Fantasia-Suites is equal to that played by the strings and the organ frequently opens the Fantasia movements

The second suite of FANCY-ALMAINE-AIR: Bodleian MS
Mus.Sch. c.82

Bar 1.

Viol I or Violin

Viol II or Violin

Bass Viol

organ

with one or more entries of the first "point", the strings then entering one by one until all the instruments are playing. In the second suite of Fancy-Almaine-Air, (Vol. II ex.) of which the first seven bars are shown above, the piece opens with five fugal entries, the first two in stretto on the organ and the fifth entry, on the bass viol, coming in the twelfth bar. This passage is typical of the procedure at the opening of the solidly polyphonic first movement of these suites.

The fifth suite of Fancy-Almaine-Air: Bodleian MS
Mus.Sch. c.82



The second suite of Fancy-Almaine-Air: Bodleian MS
Mus.Sch. c.82

Bar 47

Viol I & II or Violins

Organ

Many of the suites open with a few bars' preluding on the organ, the first "point" being announced at the entry of the first string part, as in the above example from the 5th Suite of Fancy-Almaine-Air (Bodleian MS Mus.Sch. c.82) (Vol. II. Ex. XVIII)

Frequently the organ has a solo interlude between the closing of one paragraph and the entry of a new "point", as in the second example above from the 2nd Suite of Fancy-Almaine-Air in the same MS. A more extended solo organ passage with the bass viol accompanying the last 3 bars can be seen from bar 63 of the same piece. (Vol. II ex.).

First Suite of Fantasia-Almaine-Air: Bodleian MS
Mus.Sch. c.82

Viols I & II or Violins

organ

B. Viol

AIR

Second Suite

Viols I & II or Violins

Organ

B. Viol

ALMAINE

In the succeeding movements of the Fantasia-Suites the organ sometimes takes a lively part in the imitative texture, as in the above examples from the first and second suites of the same set. The organ also, by the addition of an extra part, frequently fills out and sometimes serves to clarify the harmony.¹

¹ And. see p. 82 above.

The question arises as to how much if anything the editor or player should add to what the composer has written on these organ parts and the answer to this is that very little needs to be added, particularly in the case of open imitative passages such as those in the above examples. A little judicious filling is sometimes desirable, however, especially when playing with violins and there is no need to consider these parts as sacrosanct. Indeed there are places in some copies of the full Fantasias in four, five and six voices where a direct (*ad*) indicates that if the player can stretch to continue a part which breaks off, this should be done.

AIR for 2 bass viols: Durham MS Mus.D.2 no. 39.


Bar 14

The only works of Jenkins which have a thorough-bass part, in the real sense of the term, are the lessons for 2 bass viols. The Durham source for these gives the occasional figure, as in the above example, and these need to be realised in the ordinary way. The RCM MS 921 indicates that the Divisions for 2 bass viols (Vol. II exx. XXVI 1 to 3) are to be played with organ, although no part survives, and it would not be out of place for a third bass viol player to act as a continuo bass both in the Divisions and in the Lessons. This procedure is recommended by Marin Marais, for Divisions, in the introduction to his first collection of "Pièces de Violes" (1686). Of a set of Divisions, the 9th piece in the collection, he says "...ce mesme sujet se joue toujours pendant que la seconde viole varie les couplets." One of the Durham MSS, Mus.D.4, is inscribed "Fantasias for three viols".¹

1. See: Clyde H. Thompson, "Marin Marais Pièces de Violes", *MQ*, Oct. 1960

The instrumentation used by Jenkins has been examined in some detail, in the light of the evidence of the MS sources of his music, and I will conclude this chapter with a few brief remarks on the Dynamics and "Humouring" to be found in some MSS.

Of the application of "Humouring" to the airs of Jenkins, valuable information is to be found in the Newberry part books in Chicago, which correspond to the score in Ch.Ch. MS Mus.1005. Much of the information in these books has now been published and it is unnecessary to repeat it here¹. The instructions for "Humouring" do not relate to graces to be applied, but to variations in the rhythm and dynamics. The most interesting instruction relating to rhythmic variation is:

"Whatsoever cast note is Prickt a crotchet in Time and in the Humouring playde a Quaver; as Pag: the 14th c : is exprest with this character  . And where a Y here a small y sett under it as Pag: 19."

This rhythmic sharpening of the note of anacrusis (seen in Vol.II ex..XXIV.14.) is a "humour" familiar to students of later music. It is not used indiscriminately in the airs, the places where it is to be applied being marked according to the above instruction.

1 "How to Humour Jenkins three part Airs", JAMS, 1967,
Jane Troy Johnson.

There are indications in other MSS that the dotting of rhythms, where the melody follows a scalewise motion, was by no means consistent in practice and there are many cases, particularly in the "Lessons" for 2 bass viols, where different MSS otherwise showing a high measure of concordance, do not agree in this one feature. Again this inconsistency points to a familiar feature of the music both English and Continental of the latter part of the century, the "notes inégales".

A summary of the use of Dynamics in the Newberry and Ch.Ch. set of books is now available in print¹ and some examples of echo effects are seen in the *Airs* in Vol. II. Another MS in which Dynamic instructions are to be found is the Manchester Lyra-Viol book. Dynamic markings can be seen on p. 133 of this MS. where alternate bars of a "Chiconna" by Mr. Simon Ives are marked "loud" and "soft".

Another direction occurring twice in the Manchester Lyra-Viol book, indicates that the performer should repeat the whole or sections of a piece, as many times as he pleases. In the 3rd set of *Airs* a Pavane by Gervise Gerarde with curiously only two strains ends with a separate conclusion of 6 bars and this direction;

1 "How to Humour Jenkins three part *Airs*", JAMS, 1967,
Jane Troy Johnson.

"When you have playde this Paven as often as you please you may conclude as followeth."

In the 10th set of airs a "Sarabande" by Jenkins has a similar conclusion of four bars and the directions;

"playe this to conclude the Sarabande when you have played it as often as you will."

Roger North's account of a good evening's music making¹ with the organ playing short voluntaries between the Fantasias and other consorts to maintain the listener's interest, indicates that whole sets of works were played in succession, and this is confirmed by the odd note in the MSS, as for instance that in Bodleian MS Mus.Sch. e.441;

"Play the 10th Fantasia then the ninth."

A typical evening's music making in the North household, with five musicians present, might consist of some or all of the 17 four part Fantasias in Bodleian MS Mus.Sch. c.99, followed by the 2 pavaues and the 32 airs and dances for four viols in MS Mus.Sch. c.98 and BM Add.MS 29290, "the organ Evenly, softly and sweetly Acchording to all."²

1 R. North on Music, Ed.J. Wilson, pp. 14 + 260n.

2 Mace, Musick's Monument, p.234

A CRITICAL SURVEY OF JENKINS' INSTRUMENTAL MUSIC

The "horseloads"¹ of surviving instrumental music by Jenkins, of which a summary account is given and for which a chronology is proposed in Chapter II, will be discussed in this chapter by genre. Fantasias, Fantasia-Suites, Aires, character pieces and Divisions will be examined in turn with particular reference to Jenkins' use of the forms current during his creative life and his contribution to the development of those forms.

The Fantasias

Jenkins composed more than a hundred works in the pure Fantasia form, in which he explored to the full the variety of procedure possible within its framework and the wide range of sonorities available on a consort of viols. He extended the quasi-vocal polyphony inherited from Byrd and Tomkins until/enriched and fundamentally instrumental style emerged which kept the string Fantasia alive until late in the century. It is arguable indeed, that without the unique contribution of Jenkins to this literature, Purcell might never have been inspired to try his hand at so unfashionable an exercise as a polyphonic Fantasia.²

1 North's expression

2 Although none of Jenkins' Fantasias were published, their wide circulation, evidenced by the number of surviving copies, suggests that Purcell could well have been familiar with them. His acquaintance with the North brothers supports this supposition. See Roger North on Music ed. J. Wilson, p.47.

The Fantasias in six parts for viols with organ are numbered in the best source¹ in two sets, the first nine forming one set, while two In Nomines, two Fantasias and two Pavanes form the second. With the exception of the twenty-one Fantasias for two trebles and bass without organ, all Jenkins' sets of Fantasias include one or more Pavanes. A single six part Fantasia, appearing in a Christ Church anthology² only, is of sufficient quality for there to be little doubt about the attribution, and it seems likely that it is the sole survivor of yet a third set of six part Fantasias.

The nine Fantasias of the first set, of which two appear in Vol. II³, are splendid works in the best tradition of the English Fantasia, which, while they show the composer at his most melodious and sonorous, do not exceed the limits of the form as interpreted by the composers of the previous generation. In regarding them one is reminded of Roger North's remark that:

It is supposed that when he first began to compose he followed in the track of the most celebrated masters...and his style was as theirs, solemn and grave. I have seen an In Nomine of his of six parts, most elaborate.⁴

Just such a work, perhaps the very same one, is the In Nomine from the second six part set in Vol. II.⁵ This piece, with its long passages of rather uninteresting Divisions, illustrates clearly the stylistic

1 Bodleian MS Mus.Sch. c.83

2 MS Mus.1004

3 Exx. I and II

4 R. North, Memoirs of Musick, ed. E.F. Rimbault, London 1846, p.86.

5 Ex. III

weakness which is apparent in the Fantasias of the second set. An elaborate texture replaces the melodic invention and harmonic tension of the Fantasias of the first set. The opening and closing sections of the Fantasias in the second set are worthy of Jenkins at his best but the pieces as a whole lack cohesion. The mystifying question to be resolved here is whether the apparent imbalance and lack of breadth in this set are signs of the composer at an immature stage of his development, or whether, conversely, the inclusion of Division passages indicate the composer at a late stage in his career when, according to North, he "fell off". I incline to the former view. Some of the consorts of the previous generation of the older Ferrabosco, Gibbons (only 9 years older than Jenkins) and Coperario fall into this "vain and fiddling" manner, and by this token the presence of Divisions in the writing need not in itself be taken as evidence of a late date of composition.

Seventeen Fantasias and one Pavan for five viols with organ all belong to one set¹, two further Pavans surviving only in a Christ Church anthology.² These are all works of the highest quality, perfect examples both of Jenkins' own style and of the pure Fantasia form at its best.³

The seventeen Fantasias and two Pavans for four viols with organ also belong to one set.⁴ These equally

1 BM Add. MS 30487

2 MS Mus.423-8

3 These are shortly to be published, ed. Richard Nicholson

4 Bodleian MS Mus.Sch. c.99 a & b.

fine examples of the Fantasia form are less grand in scale than the best of the sets in six and five parts, but include some interesting modulating passages. One Fantasia, in C minor, modulates through a complete key cycle.¹ Another, included in Vol. II,² and discussed in detail below, uses modulation as a means of achieving variety within a Fantasia on a single point.³

Twenty-seven Fantasias and one Pavan for treble viol, two bass viols and organ, all appear in one set,⁴ from which two fine, contrasted examples appear in Vol. II.⁵ A lyrical strain, of which the opening melody of the G minor Fantasia in Vol. II is typical, persists throughout the whole set. Jenkins seems to have been the first to use this instrumentation in Fantasias, he also used it for a set of nine Fantasia-Suites, although Thomas Lupo had favoured two low pitched viols against one treble.⁶ In this set one or other of the bass viols is frequently placed high in the tenor register and the texture is generally open, although, as has already been noted in Chapter IV, Jenkins tends to weight his organ part in the left hand rather than in the treble. In this set too, there are signs of an independence in the organ part which is only fully developed in the Fantasia-Suites discussed below.

1 R.A. Warner. "John Jenkins' Four Part Fancy in C Minor - An Enharmonic modulation around the key circle". MR Feb. 1967.

2 Ex.VI

3 A few Fantasias from this set will appear in MB Vol.XXVI ed. A. Ashbee.

4 Bodleian MS Mus.Sch. e.406-9.

5 Exx.VII & VIII

6 E.g. MB Vol.IX, Jacobean Consort Music, No.11.

The last set of Fantasias to be considered is the set of twenty-one, of which one is cast as an Air, for two trebles and a bass. Eight of these beautiful compositions are included in Vol. II¹ and they demonstrate clearly the variety and eloquence Jenkins achieved within the formal outline of the polyphonic Fantasia. There is no evidence in any of the many sources of these works of an organ part. In the absence of a continuo part and in the light of the evidence put forward in Chapter IV about the use of viols in this set, there are insufficient grounds to support Ashbee's remark that they are:

"...almost certainly intended for the 'trio-Sonata' combination of two violins and a bass."²

They seem to me to preserve the essence of the polyphonic ideal with an instrumental texture which points straight to Purcell's essays in the Fantasia form, and is in no way related to the Italianate style of his 1683 trios.

A few pieces entitled Fantasia occur in miscellaneous collections of airs. Those among the Thirty-Two airs for four viols with organ³ are of the same type as the first movements of the Fantasia-Suites, with passages on solo organ linking the sections of the Fantasia. Those works among the "Lessons" for two bass viols entitled Fantasia are followed by Airs in the same key and are considered with the Fantasia-Suites.

1 BM Add.MS 31428. Exx. IX to XVI (including the Air)

2 Unpublished Ph.D. Thesis, London 1967.

3 Bodleian MS Mus.Sch. c.98 b.

A glance at the Fantasias included in Vol. II (Exx. I - XVI) will show that the outline of Jenkins' Fantasia is exactly that described by Simpson in his Compendium Of Practical Musick in the section on "Musick designed for instruments":

Of this kind, the cheif and most excellent for art and contrivance are Fancies of 6, 5, 4, and 3 parts intended commonly for Viols. In this sort of Musick the composer (being not limited to words) doth imploy all his art and invention solely about the bringing in and carrying on of Fugues according to the order and method formerly shewed. When he has tryed all the several ways which he thinks fit to be used therein, he takes some other point and does the like with it; or else for variety introduces some chromatick notes with bindings and inter-mixtures of discords; or falls into some light humour like a Madrigal or what else his own fancy shall lead him to: but still concluding with something that hath art and excellency in it.¹

A Fantasia of three, four, five or even more sections, of which the first is the most substantial, is, with the exception of those few examples based on one point only, the general outline used by all the English composers from Byrd to Purcell. The later sections of the Fantasia are those with the more lively points and these together with the introduction of sections in triple time are more developed in the works of the generation of Lawes, Jenkins and Locke, than in those of the earlier generations.

The points used by Jenkins in his opening sections, the sections where the most essentially polyphonic and often real fugal development is to be found, are of

¹ London, Playford, 1665

(a) Fantasia a 6 2nd.set no.3(b) Fantasia a 5 no.14(c) Fantasia a 5 no.10(d) Fantasia a 6 1st.set no.6(e) Fantasia a 5 no.1(f) Coperario Fantasia "Al Primo Giorno" Fantasia(g) Orlando Gibbons Examples from 3 part Fantasias(h) Lupo 3 Fantasia a 5(i) Christopher Gibbons Fantasia a 2

several types. Some echo the familiar rhythm of the instrumental Canzona (a. above), some have a really vocal outline (b. above) and others are built on the notes of the major or minor triad (c. above). Some are very simple (d. above) and some are longer, more tunes than points of imitation (e. above).

All of these types are found in the Fantasias of

1 MB Vol. IX no. 34 and no. 77

2 Reprinted ed. Rimbault by the Musical Antiquarian Society, 1843.

3 MB Vol. IX no. 41.

4 MB Vol. IX no. 3

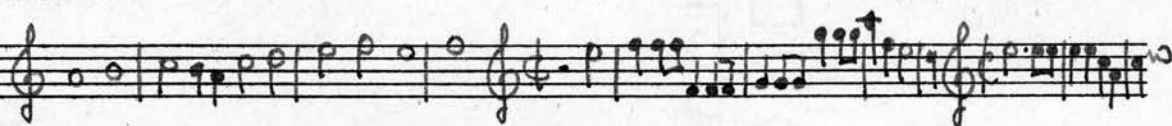
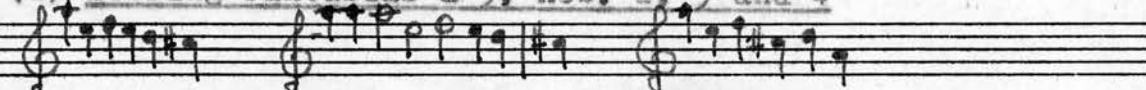
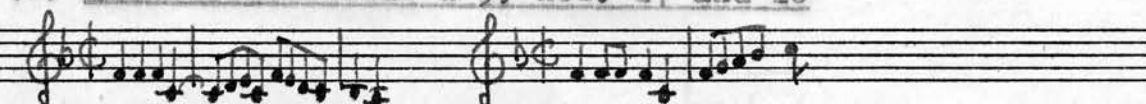
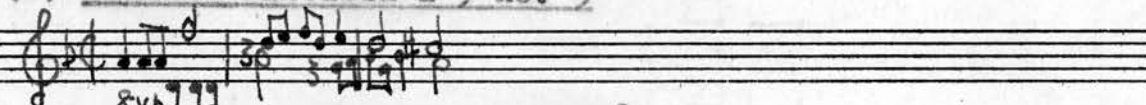
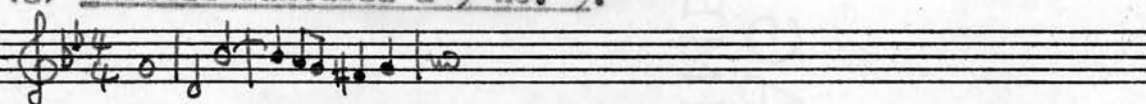
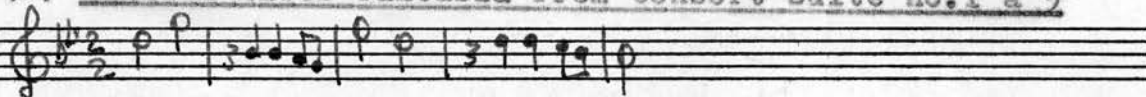
Jenkins' immediate predecessors; the characteristic chordal shape of the Canzona subject is seen in Coperario's points (f. back), while a more vocal strain is apparent in those of Orlando Gibbons (g. back). We have to look, however, to the Fantasias of Thomas Lupo and Christopher Gibbons¹ for anything like the flexible rhythm of Jenkins' melody (h. and i. back). The few surviving Fantasias of Richard Deering (b. c.1580) have a variety and simplicity in their imitative points comparable to the variety

1 A generation younger than Jenkins.

1

Deering (a) Vocal

(b) Instrumental (c) Canzona

(d) Deering Fantasias a 5, nos. 2, 3 and 4(e) Jenkins Fantasias a 3, nos. 17 and 18(f) Jenkins Fantasia a 3 no. 5(g) Purcell Fantasia a 3 no. 3.²(h) William Lawes Fantasia from Consort Suite no. 1 a 5³

found in Jenkins' works (a., b. & c. above). Deering repeats almost the same melodic patterns in successive Fantasias in a set when, they are in the same key, a tendency observed also in Jenkins' sets (d. & e. above).

Of the more melodious of Jenkins' points, many featuring a rising minor or major 6th, have no obvious model in the music of his immediate predecessors or near contemporaries, and seem to point to the same type in the Fantasias of Purcell (f. & g. above). William Lawes' occasionally idiosyncratic, angular manner (h. above) is entirely absent from Jenkins' music, which even at its most intense is always smooth in outline.

1 Thematic catalogue in Meyer Die Mehrstimmige SpielMusik... op.cit.

2 Ed. Warlock-Mangeot, Curwen 1927.

3 MB Vol.XXI no.1.

(a) Fantasia a 4 no.13(b) Fantasia a 6 2nd. set no.4(c) Fantasia a5 no.11(d) Byrd Fantasia a 4¹(e) Ferrabosco II Fantasia a 4²(f) Lupo Fantasia a 4³

In the opening sections of his Fantasias Jenkins employs a range of fugal devices in the development of his points. The usual canonic imitation is often replaced by a true fugue which may feature a tonal answer in its exposition (a. & b. above). It is worth noting in this context that the interval and to a lesser extent the rhythm of the imitative point are often altered in the course of a section, but never so that they become unrecognisable to the ear.

Countersubjects often appear accompanying each entry of the point, a device sometimes used in precisely the same way in the Fantasias of other masters (c., d., e. and f. above).

1 Transposed. Ed. E.H.Fellowes, Byrd coll. Ed., Vol. vii, Stainer & Bell, London 1948.

2 MB, Vol. IX Jacobean Consort Music, no.22

3 " " " " " " no.24

(a) Fantasia a 3 no. 1(b) Fantasia a 5 no. 15

One contrapuntal device the possibilities of which Jenkins realises more keenly than the other Fantasia composers is augmentation. In the first example (a. above) the first point of the Fantasia is stated on one treble with a second statement in augmentation on the bass. A dramatic use of the same device is observed in the five part Fantasia in G minor (b. above) which is built entirely on one point. Three statements of the point in augmentation crown the central climax of this magnificent piece.

The instances of stretto in Jenkins' Fantasias are numerous, and close, sometimes very close, canon between the treble instruments so pervades the texture of his music that the attribution of any piece with two trebles in which such canon does not play a part is immediately suspect.

1 Complete Ed. H.J.Sleeper in Wellesley Ed. no.1, 1950.

All the fugal devices outlined above figure to some degree in the works of other Fantasia composers, but none realised their structural and emotional possibilities more fully than Jenkins. A prime example of the dramatic application of the polyphonic principle is the opening of the A minor Fantasia, no. 10 of the set of twenty-one in three parts (Vol.II, Ex.XI).¹ Entries of the deceptively simple point, contrasted with an episode on a falling sequence of cambiata figures, grow in an arc of sound to the climax, so that the first section of this Fantasia is not a series of selfconscious contrapuntal manoeuvres, but a paragraph with an overall shape of great beauty. Such moments are not uncommon in Jenkins' Fantasias, and although it is established that even this most original set was composed by 1640,² it is not until Purcell's Fantasias of 1680 that a similar understanding of the overall shape of the musical paragraph in a polyphonic work emerges.³ Passages like the opening of this A minor Fantasia fully justify North's remark that Jenkins "had an unaccountable felicity in his Fugues".

In the second and subsequent sections of a Fantasia the composer introduces new and contrasting points usually of a more lively kind than that of the opening section. In these sections Jenkins often abandons a

1 The tempo best rather slow

2 See Ch.II, p.22.

3 See the opening section of Purcell's G minor Fantasia a 3, the subject quoted above, p. 106.

although they do appear in Byrd's Fantasias for five viols.¹ Some three part Fantasias of Orlando Gibbons and Thomas Lupo and four part Fantasias of Lupo, Ward and White, have sections in triple time.² The ~~monodic~~ ^{homophonic} dance-like character of these sections in Jenkins' works is, however, quite fresh. With their direct harmony and sequential melody they strike a note of simplicity and gaiety alien to the solemn spirit of Byrd and Gibbons. The insertion of a section in triple time into the "Bell Pavin", the section from which the piece probably derives its title, relates it to Jenkins' Fantasia form and marks it clearly as a piece of chamber music and not a dance.

In the introduction of "points of Division" Jenkins does appear to be more of an innovator. Division is not an unknown element in the livelier sections of the Fantasias of his predecessors, but such passages are rare. Jenkins' Fantasias are full of Division passages and these are not confined generally to the bass viol but permeate the whole texture. In this context, however, it is worth noting the breaking bass in the C minor Fantasia in three parts (Ex. XIII, Vol.II). The passage from bar 23 on is propelled by this bass which is not imitated in the accompanying treble voices. As already noted the Divisions in the elaborate In Nomine for six viols (Vol.II, Ex.III) are rather monotonous; they swamp the texture and take up too much of the total

1 Ed. E.H. Fellowes, op.cit.

2 Examples in MB, Vol.IX, op.cit.

(a) FANTASIA A 3 No. 2. Bar 49.

time of the Fantasia. Not so the Division passages in the three part Fantasias, where this original feature is most successfully assimilated: here the Divisions are short and lively, never overdone, and they contribute substantially to the variety of texture which distinguishes the whole set. Both the Division which ornaments the melody and the Division which ornaments the harmony appear, and out of the Division principle many lively points of imitation emerge which are quite original and unlike anything in the Fantasias of the preceding generation (a. above).

A third, significant, means of achieving variety in the late sections of a Fantasia is that of modulation. Where variety in the thematic material is limited, as in the case of a Fantasia on one point, variety of tonality may be substituted. Jenkins often modulates widely in the course of a Fantasia and in this he is

both more accomplished and more adventurous than his predecessors. In the Fantasia in E minor (Vol. II, Ex. XII) in three parts, in the third section beginning in E major at bar 34, Jenkins' fluency within the diatonic system is clearly demonstrated. A move into the relative minor, clearly established by bar 42, is followed by three bars on its dominant, G # major, and the return through C # minor to E major is completed in the smoothest manner by bar 50. Only the "spelling" has baffled the copyist of the Bodleian MS (Mus. Sch. c. 87) who writes bar 45 enharmonically in flats. Perhaps the better understanding of the harmony shown by the copyist of BM MS Add. 31428, for whom only the F double sharp presents a difficulty, might be taken as another point in favour of the proposition that this is the composer's autograph fair copy.¹ In Ex. VI the excursions into foreign keys provide variety in a Fantasia built entirely on one point. The point itself has a Dorian flavour, with its falling perfect fourth from the mediant to the flat seventh, which colours the harmony of the whole piece. Entries in G minor and B b major occur early in the work, more extended modulation being reserved for the second half of the Fantasia. Taking the A minor entry in bar 75 as a starting point, we observe moves through E major, B minor, F # minor, (the E # here escaping all copyists and appearing in all sources as F b) and B minor, leading to the final three statements of the point in the home key. The first, in the bass at bar 103, is followed by an entry in stretto on the dominant in bar 104, and a dominant pedal through

1 See pp. 38ff. above.

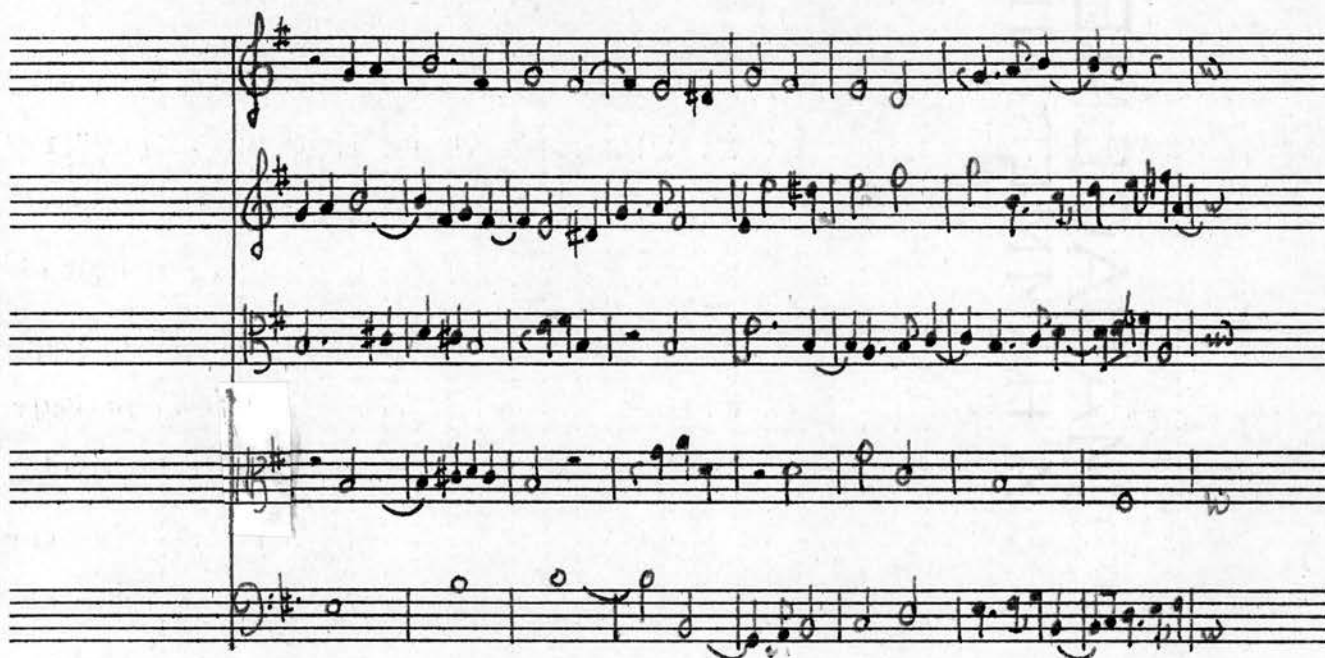
the next three bars supports the final entry in the treble at bar 107. The Fantasia closes with typical drawn out cadence. Throughout the passage the modulations are carefully prepared and smoothly executed, the only unprepared dissonance being the diminished triad, used in first inversion, proper to the second degree of a minor scale (as in bars 72 and 75 in A minor).

It will be observed that in general Jenkins' harmonic style is marked by an assurance within the diatonic system which is more sophisticated than that of his predecessors and contemporaries. In his modulation he moves a stage further than the younger Ferrabosco in his "Hexachord Fantasia".¹ Jenkins is perfectly at home within the diatonic system; he can bend it to suit the requirements of his structural scheme. Ferrabosco does not seem so at ease; he compromises his invention to suit a contrived scheme of modulation. The mere facts that Jenkins' copyists have difficulty in following his modulation, and that there is not yet an established sign for a double sharp, are proofs of the extent to which his works, in this respect, are original.

On the other hand an almost total lack of dissonance is a notable feature in the music of a member of the generation of Locke² and Lawes, for whom dissonance became an important expressive tool. Neither the ardour nor the eccentricities of William Lawes' harmonic language are to be found in Jenkins' music. This is not to say

¹ MB Vol. IX Nos. 23 & 39.

² Ten years younger than Jenkins.

Pavan a 5 : Beginning of second strain¹

that Jenkins never employed chromaticism or dissonance, but his use of chromaticism is sparing and his dissonances generally take the form of prepared suspensions. A beautiful example of Jenkins' rare use of "chromatick notes, with bindings and intermixtures of discords..."² is to be found at the beginning of the second strain of one of the five part Pavans (above). North admirably sums^{up} the characteristic features of Jenkins' harmonic language when he says:

1 MS Ch. Ch. Ms. Mus. 423-8

2 Simpson's description of Fantasia, quoted in full above p. 102.

And it may be alleged also as a defect, that Jenkins did not dash upon harsh notes, as the Itallians doe¹, which makes their consorts more saporite than the musick was when the parts did but hunt one and other, from concord². As to that, it is allowd the English rules of composition did not permit such freedoms, but Jenkins used his discords always properly and with sincopation, according to law; yet in that (respect) he dared more and rather outwent than came short of his contemporaries³.

A practical observation which emerges from the study of the "varieties" introduced by Jenkins in his Fantasias, is that in the performance of these works the tempo is not always constant. A flexible treatment of the crotchet pulse of the opening section is required more in the three part Fantasias than in the fuller five and six part Fantasias. Thus the crotchet pulse of the Fantasia for six viols in D minor (Vol.II, Ex.II, a good countersubject in this exposition) can remain constant with perhaps some broadening of the time from bar 57 to bar 75 and in the closing section from bar 101 to the end. The same principle applied to the Fantasia in three parts in C minor (Vol.II, Ex.XIV) would however result in a very dry reading. The opening scalewise point needs to flow in an easy alla breve time closing into a faster, but still flowing triple time, with the traditional proportion of three beats to two of the preceding section. The following brief modulating interlude needs a somewhat

1 North writes here towards the end of his life, c.1726, but earlier writings contain similar remarks about Jenkins' harmonic style.

2 Roger North on Music, op.cit. p.297.

3 The harmonic language of Jenkins' works in four parts is the subject of close scrutiny in A.Ashbee's unpublished Ph.D. thesis, London 1967. Professor Warner's paper on the cyclic modulation in one four part Fantasia, see above p.100 note 5, is of interest in this context.

broader tempo than the opening and leads to a lively C major section on a "point of Division" in which the tempo needs to be decidedly brisker than that of the opening. A rather broader tempo than that of the first section seems to be called for in the last page of the Fantasia, perhaps matching that of the brief interlude preceding the Division passage. Only such a slower tempo allows the beautiful falling intervals of the closing section (from bar 87) their full weight.

Roger North discusses tempo in relation to the practice of barring in The Musical Grammarian:¹

The manner is, at every thesin of the time, as the singers used, to strike a barr cross all the lines, whereby each barr contained the up and downe equally thro-out the whole piece....and doubtless the manner was an improvement because it gave the performers a Qu to know when they were in and when out. And this would make one wonder that in our prolixconsorts of old it was not used, where one would think it was most needfull. The only account I can give of it is this. The musick seldom past on without the sound of crotchets, than their common measure or guide of time.....

He goes on to list Jenkins among the older masters who used a constant crotchet time, pointing out that the Italians had great reason to bar their music "because their standard of time often changed." But it is of interest that the MSS of the group suggested to be in Jenkins' autograph², including the three part Fantasias, one of which is the above C minor piece for which I have suggested a variable tempo, have the regular barring which

1 Op.cit. Ed. H. Andrews.

2 See above pp. 38ff.

FANTASIA A3: 2 tr. & b. viols. No. 3

1



North sees as a later development. This feature in these MSS did in fact lead to some discussion of the possibility of their being late copies.²

One of the most characteristic elements in Jenkins' treatment of the Fantasia form is his fine full Close, North calls it an "envoye". His customary manner is to lead the music towards a cadence and then to let the "envoye" grow unexpectedly out of this cadence when the Fantasia seems to be concluded (above). Frequently in these final phrases there is a modulation towards the flat side of the home key and a plagal cadence sometimes

1 Vol. II Ex. XIV

2 Papers of the late H. J. Sleeper, now in the Pendlebury Library, Cambridge.

leaves a feeling of an imperfect cadence in the subdominant key. Jenkins' Close often features leisurely scales in the higher parts, and his understanding of the proper preparation of his final cadence and the use of pedal notes in the bass, have just that "art and excellency" which Simpson describes in his outline of the Fantasia form.¹ More than once the Close echoes the opening point of the Fantasia, as in that in A minor in three parts (Vol.II, Ex.XI). The composer's apparent reluctance to bring his music to an end, his dwelling on the final cadence, must have been relished by his friend John Lilly, whose playing is thus described in a rhyme by his pupil Francis North:²

I've heard you pawse, and dwell upon an aire
Then mak't i' th' end as loth to part it were
Languish and melt away so leasurely
As if 'twere pity that its Eccho die;

The Fantasia-Suites

Jenkins composed nearly seventy Fantasia-Suites, works in which a Fantasia is followed by one or more Airs or Dances, the Fantasia being much the most substantial movement and the final section or Close of that movement appearing only after the airs at the end of the Suite. This form seems a sort of hybrid to the unfamiliar student: not a pure Fantasia, not a

1 Above, p.101.

2 Roger North on Music op.cit. p.38. Lilley was a member of the North household, a fine copyist (see Chapter III) and was appointed Jenkins' attorney.

Suite in the accepted sense of a sequence of dance or character movements all of more or less the same relative importance to the whole, certainly not a Sonata in the later sense of the term, although some commentators have seen in it a national tendency towards the Sonata of the northern Italians. A study of Jenkins' Fantasia-Suites related to the rest of his output suggests a rather different development. The Fantasia-Suite emerges as a natural outcome of an inclination towards more variety within the Fantasia itself, an inclination already noted in the preceding study of Jenkins' three part Fantasias. The monodic, dance-like sections here expand to form whole movements which nevertheless remain subsidiary to the scheme of the Fantasia. Jenkins did not invent the form; it is used by Coperario,¹ whose Suites show all the same formal characteristics as those of Jenkins, but are smaller proportioned, altogether slighter works. The device of the Close, or as it were final section of the Fantasia, being placed after the Airs seems the deciding point in favour of seeing this type of Suite as an enlarged Fantasia rather than an embryonic Sonata. By this means the composer seems to enclose, to include the Airs in the framework of the Fantasia. Coperario's Close amounts only to a few bars of cadencing where Jenkins and his contemporary William Lawes² use a fine

1 Examples in MB, Vol. IX, Jacobean Consort Music.

2 " " " " XXI, William Lawes Consort Music.
Some of Lawes' suites are entitled "Sonata", but they yield to continental taste only in their titles.

full Close of substance and significance in relation to the rest of the Suite. This type of Suite appears then to be an indigenous growth, while the hybrid is the Italianate trio of Purcell in which a strongly native language is grafted on to a new, foreign, form. North describes the layout of the Fantasia-Suite and styles it the "English Sonata", bringing out the point that consistency of tonality gives a unity to the whole which is comparable to the unity of a Sonata.

During this flourishing time, it became usual to compose for instruments in settings that is After a Fantasia, an airy lesson of two straines, and a tripla by way of Galliard, which was stately; courrant or otherwise not unsuitable too, or rather imitatory of the Dance, Instead of the Fantasias they often used a very grave kind of Ayre which they called a Padoana or Pavan.... These settings altogether very much resembled ye design of our Sonnets¹ music² being all consistent in ye same key.

There are no surviving Suites by Jenkins which commence with a Pavan, but there are Suites of this type by William Lawes. It is a survival of the dance sequence of Pavan and Galliard, but no more intended for dancing than the Suite which opens with a Fantasia.

Jenkins' Fantasia-Suites, mostly written in sets, include works of widely differing styles, ranging from the simple but elegant style of the seventeen Suites of Fantazia-Almain-Air (Galliard) for treble (violin), bass viol and organ,³ and the lively set of ten Suites of

1 The Muscicall Grammarian, ed. H. Andrews, OUP 1925.

2 A comparative study of the Fantasia-Suites of all the chief composers of the period is being prepared by Mr. Christopher Field.

3 Main source Bodleian MS Mus.Sch. c.81

the same pattern for two trebles (violins), bass viol and organ¹, of which nos. 1 and 5 appear in Vol.II², to the grand Division texture of the set of nine suites of Fancy-Allemande-Courante for treble (violin), two bass viols and organ,³ and the fantastically elaborate, but ultimately rather unsatisfying set of seven Division Suites of Fancy-Ayre⁴ for two violins, bass viol and organ. Fifteen sets of Fancy-Ayre (Almain) and two extra Aires for two trebles (violins), Bass and organ,⁵ are fine compositions rather in the manner of the above set of ten Suites for the same instrumentation, and eight Suites of Fancy-Ayre-Coranto for two violins, two bass viols and organ,⁶ while not among the composer's most inspired inventions, have a fine sonority and some lively Division passages. This last set together with the above seven Suites of Fancy-Ayre survive in late copies used at the Oxford music meetings of Lowe and Hutton. Two suites of Fancy-Ayre-Corant for violin,

1 Main source Bodleian MS Mus.Sch. c.82.

2 Exx. XVII & XVIII

3 Bodleian MS Mus.Sch. d.241-4 and d.261.

4 " " " " " " " "

5 " " " f.564-7. Nos. 5, 10 & 13 in Wellesley Ed. no. 1 1950.

6 BM Add. MSS 27550-4. Exx. in A. Ashbee, The Four Part Works of John Jenkins, Vol.II, to be published in MB, (Ph.D. thesis, London 1967).

bass viol and organ,¹ the second incomplete, probably formed part of a larger set which has not survived. The two sequences of Fancy-Ayre among the "Lessons" for two bass viols and organ in Vol.II² cannot really be counted as Fantasia-Suites within the proposed definition of the term, as the Close which should come at the end of the Air is missing. The miscellaneous nature of these "Lessons" is similar to that of the set of thirty-two airs for two trebles (violins)³, of which some pieces are cast in Fantasia form.

The formal characteristics typical of Jenkins' Fantasia-Suite are clearly seen in those transcribed in Vol.II⁴ and in those selected by Helen Sleeper for the "Fancies and Ayres of John Jenkins".⁵ A brief analysis of the Suite of Fancy-Almain-Ayre in E minor⁶ from the set of seventeen Suites for treble and bass viol with organ, will serve to outline the features typical of Jenkins' use of the form. The increased role of the organ, already noted in Chapter IV, is seen at the opening of the Fantasia. Nine bars of preluding on the organ introduce the first point which is stated fugally on the strings. The opening section extends to twenty-eight bars with three statements of the point

1 RCM MS 921 (one part only) and BM Add.MS 31423.

2 Ex. XXV

3 Bodleian MS Mus.Sch. c.98a & b.

4 Exx. XVII & XVIII

5 Wellesley Edition No. 1, 1950.

6 " " " " " , p.66.

in each string part, six in all, and modulates to A minor. Sixteen bars of new material treated imitatively with some quaver movement modulate to conclude the first section in E major. Four bars on the organ alone, with a hint at the new point in augmentation in the bass, introduce a new point on the strings and a short section featuring dotted rhythms finishes after ten bars in the key of G major. The third section, in which the new point is introduced with two entries on the organ alone, maintains a steady crotchet movement and closes after twenty-three bars into a lively triple section in ~~B major which in eighteen bars returns to the~~ ^{the} tonic major. In the final ten bar section the strings answer one another with a short imitative point featuring a dotted rhythm and the Fantasia movement closes still in the tonic major key. The Almain which follows has a shapely melody on the violin and there is some imitative writing in the two evenly balanced strains of twenty and twenty-three bars. A lively triple Ayre with a consistently imitative texture falls into two strains of twenty-eight and eighteen bars ending in the tonic major, and the Suite ends with a fourteen bar Close in the alla breve metre of the Fantasia. The Close has the characteristic harmonic interest and drawn cut melodic line of the final section of a pure Fantasia by Jenkins.

The same formal features are found in the set of ten Suites of Fancy-Almaine-Air of which two complete examples appear in Vol. II.¹ Added to these is a more

1 Exx. XVII & XVIII

SUITE: FANCY-ALMAINE-AIR:

2 tr., B & Organ no.2

sprightly treatment of the strings, more scales, broken chords and quaver and semiquaver movement; in fact more "Division". (Comparable division writing appears in the available Suites of William Lawes.) Two short examples from the second Suite will serve to illustrate my point about the Close really being the final section of the Fantasia, although it follows the Airs. The lively quaver scales of the first example (above) from the end of the Fantasia movement contrast with the more leisurely rise and fall of the phrase in the second example (over), the Close, which is typical of the final section of a Jenkins Fantasia. It will be noted in the complete

SUITE: FANCY-ALMAIN-AIR: CLOSE

2 tr., B and Organ no. 2

Trebles

Organ and Bass

Suites in Vol. II that the Division passages appear only in the Fantasias, and, in the same position as similar division-like passages, appear in the pure Fantasias already discussed. In this set the sections on the first point account for more than a third of the length of the Fantasia movements, as in the corresponding sections of Fantasias in the set of seventeen Suites for treble, bass and organ discussed above. In the fifth Suite the opening section of the Fantasia lasts for forty-seven out of a total length of a hundred and fourteen bars and contains eleven entries of the first point, only three of which vary the original melodic

intervals. Throughout the set the organ is used both as an independent voice in the imitative writing, which frequently introduces a new point, and as a link between one section and the next. The Almains follow the same pattern as those in the previous set of Suites and the brisk triple Airs have for the most part the same slightly shorter second strain as have those in the previous set. Apparently the composer felt this to be the best balance for an Air which is immediately followed by a Close, which is in itself a substantial section more than equal in length of time to a strain of the preceding Air. The whole set is marked by a lively and varied melodic strain in the later sections of the Fantasias and in the Airs, which is offset by a thorough working out of the imitative possibilities of the first point in the opening sections. The introduction of Divisions adds variety to the instrumental texture and these passages are not overdone.

In complete contrast to the above sets of Suites are the seven Suites of Fancy-Ayre¹ for 2 tr., b. and organ. These are really Divisions for two trebles and a bass with organ composed in the scheme of Fantasias and Airs instead of to Grounds. The layout of the Fantasias and the device of the Close mark them as real Suites within the proposed meaning of the term, but they might as well have been considered in the category of Divisions. They are in fact exactly the kind of pieces described by Simpson in The Division Violist:²

1 Now published ed. R.A. Warner, Wellesley Ed. No. 10.
 2 London 1659, p. 60.

But here you are to take notice, that Divisions of Three Parts, are not usually made upon Grounds; but rather composed in the manner of Fancies; beginning commonly with some Fuge, and then falling into Points of Division; answering one another sometimes two against one, sometimes all at once engaged in a contest of Division: But (after all) ending commonly in grave and Harmonious Musick.

The Fantasias in this set open either with all instruments involved in the first point or with the organ alone. The polyphonic opening is generally followed by a short linking interlude on the organ leading to the elaborate divisions of the next section which is fairly extended. The treatment of the points of Division, although imitative, cannot be called polyphonic. Most of the points are based on the common chord. A homophonic triple section in the now familiar manner of Jenkins' Fantasia precedes a full textured final section in the opening metre. The accompanying Ayres are large in design and full of Divisions: as large as the Ayre in Bb which concludes the set of twenty-one Fantasias for three viols,¹ of which the opening of the third Ayre (over) in this set in the same key is strongly reminiscent. The Ayres are all in the alla breve metre of the Fantasias, but some have a third strain in triple time. The Suites conclude with the customary "grave and harmonious" Close.

Some of the division passages are quite open in texture and are arranged with Jenkins' usual regard for variety of sound. In the fourth Fantasia each

1 Vol. II Ex. XVI

SUITE: FANCY-AYRE Opening of Ayre2 tr., B. and Organ. No. 3.¹

The musical score is written for four staves. The first staff is for the 1st. Tr. (violin), the second for the 2nd. Tr. (violin), the third for the Bass, and the fourth for the Organ. The music is in 4/4 time and begins with a key signature of one flat (B-flat). The organ part is written in a grand staff (treble and bass clef). The score shows the first four measures of the piece, with each instrument having a distinct melodic or harmonic role.

instrument has a solo Division passage in turn, including the organ which also accompanies the others (bars 74-96). In the fourth Ayre there is a passage in which, the organ beginning, all the instruments join the fray in turn until all four are playing together (bars 27-36).

There is an extraordinary monotony about the melodic invention in this set. To give the fullest scope for the virtuoso divisions which are the *raison d'être* of the collection, the large majority of themes are based on the notes of common chords, ~~some admittedly~~ some admittedly wide flung and grand. In the homophonic

¹ Ed. R. A. Warner

SUITE: FANCY-AYRE 2 tr., b. and organ No. 3 CLOSE

1st. Tr.

2nd. Tr.

Bass

Organ

triple sections where one might look for the variety of melodic invention missed in the Divisions, the same monotony persists with five of the triple sections based on virtually the same descending scale figure.

Although there are many tedious pages in these extremely difficult pieces there are some fine Closes including one of the rare moments of chromatic writing in Jenkins' music (the third Close above). No available Fantasia-Suites by Lawes have this thorough-going Division texture but Christopher Simpson's Suites with the title "Months and Seasons"¹ (4 Suites of 3 movts. for each

¹ MSS in the Bodleian Library and the Library of York Minster.

season, i.e. 1 movt. for each month) make extensive use of Division technique and are similar in design and texture to Jenkins' set of nine Suites for Tr., 2 b. and organ.¹

Fantasias with extensive Divisions such as those in the above set are also to be found among the pieces for two bass viols and organ in Vol. II.² As has already been pointed out, they do not really belong to the category of Fantasia-Suites because the single Aires which follow them do not have the required Close, nor do they properly belong with the pure Fantasias with their simple texture and lack of any developed polyphonic writing. In some ways they come nearest of all Jenkins' works to a thorough-bass texture. The poverty of melodic invention found in the above set is not so evident in these pieces, possibly because the ratio of Division passages to the whole length of the Fantasias is much less and the Fantasias do not seem to be extended merely for the sake of elaborate Divisions as they are in the previous set. Nevertheless it must be said that the Fantasia as a form lacks conviction when it is divorced from a truly polyphonic texture throughout.

Nothing has been said yet about the question of thematic relationships between one movement and another

1 Mr. Christopher Field confirms my own first impression of the Simpson MSS.

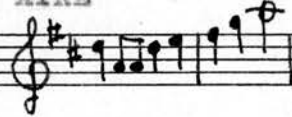
2 Exx. XXV 4-5 & 6-7

Set of FANCY-AYREFor 2 tr., b. and organ

FANCY



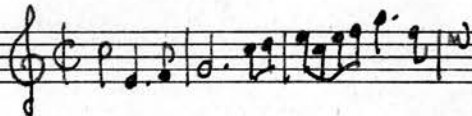
AYRE

Set of FANCY-ALMAIN-AIR (GALLIARD) For 2 tr., b. and organ.

FANCY



ALMAIN



AIR



in the Fantasia-Suites. There are frequently such similarities between the opening theme of the Fantasia and those of the succeeding Airs in Jenkins' Suites as those shown above. There seems to be insufficient evidence to state categorically that such connections are deliberate attempts to link movements thematically. It seems likely that they are, but on the other hand it is clear that with a chordal shape to the melodies such relationships may arise without any sophisticated intention on the part of the composer. Similar thematic relationships can be seen in the suites of airs for three viols in Vol. II.¹

¹ Exx. XIX to XXII

The Airs

There are airs by Jenkins for a variety of instrumental combinations. 'Air' is here taken to include all the dance titles used by the composer, 'Ayre', 'Aria', 'Eccho' and 'Præcludium' (of which only one example survives). Among these are to be found pieces of very different proportions, varying from the simple twenty-one bar air in "slow time" in G minor (Vol.II, Ex.XIX no.1) to the elaborate Almains with division for solo Lyra-viol (Vol.II Ex.XXIV nos. 1 & 36).

Excepting the Pavans which appear in the sets of Fantasias already discussed, the Airs which are included in the Fantasia-Suites, and what I have called character pieces (those with fanciful or programmatic titles), there remain about 370 airs for two, three or four viols and nearly another two hundred for Lyra consort, bass viol duet or solo Lyra-viol. Of these there are examples in Vol.II of airs for three viols (Exx. XIX-XXII), airs for a consort of violin, Lyra-viol, bass viol and harpsichord (Ex. XXIII), airs for solo Lyra-viol (Ex.XXIV) and "Lessons" for two bass viols with organ". (Ex. XXV).

Jenkins' airs are generally arranged in the MSS in suites or sets of anything from four to sixteen pieces in the same key, having no set order, and those in minor keys sometimes concluding with one or more items in the tonic major.¹ The airs for four viols fall into two

¹ Long suites of this kind, the only indication of a new Suite being the introduction of a new key, are found in the works of Marin Marais. See: Clyde H. Thompson "Marin Marais Pièces de Violes", MQ, Oct. 1960.

distinct groups, those for a consort of treble, alto, tenor and bass viols with organ, of which there are about fifty,¹ and those for two trebles (possibly violins), two basses and organ, of which there is one miscellaneous collection of thirty-two.² Those of the first kind are simple and tuneful with some imitative treatment, while those of the second kind are longer, more elaborate works with many passages of division. The second collection includes several "Ayres" which are cast as Fantasias and are so described in the Paris source.³ These Fantasias are of a type noted above among the Fantasia-Suites, with important organ parts which frequently have solo interludes linking the various sections of the movements. The "Newark Siege", discussed below with the character pieces, is not a Fantasia in form but it is a substantial composition. It is followed in the MSS by an odd triple air in the same key (called Galliard in the Paris MS) which changes to an alla breve time for the last few bars, perhaps indicating that it should be linked with the "Newark Siege" in a Suite after the pattern of the Fantasia-Suites, in which the triple time Air following the longer Fantasia reverts to the metre of the Fantasia for the Close.⁴

1 Chief source Ch. Ch. MS Mus. 367-70.

2 " " Bodleian MS Mus. Sch. c. 98 b. and BM Add. MS 29290.

3 Paris Cons. Res. F 770

4 The whole set of thirty-two airs included in A. Ashbee opcit. MB, Vol. XXVI, in preparation.

There are about ¹ a hundred and forty airs for two treble viols and a bass, and about a hundred and fifty airs for one treble and a bass. Some of these were given Lyra-viol parts during the composer's lifetime which had not been originally intended, but were supplied, possibly by the composer, for a private meeting.² There is a great quantity of graceful music to be found among these airs and their sophisticated and elegant phraseology is the work of a mature composer (Vol. II Exx. XIX-XXII). They are not technically difficult, and the generally small scale and notable lack of Division writing, coupled with the fact that the beautiful score and parts which are their chief source are known to have been made for an amateur,³ lead me to suppose that it is this kind of music which North has in mind when he writes:

But in all that plainness adapted to the capacity of his scholars, there is to be observed a genuine air according to the true modes of conducting the keys and changeing as might be owned in consort at this day.... But to do right in shewing what was most amiss in the manner of Mr. Jenkins,⁴ it was wholly devoid of fire and fury.....

In another place he says, clearly still with the same kind of piece in mind:

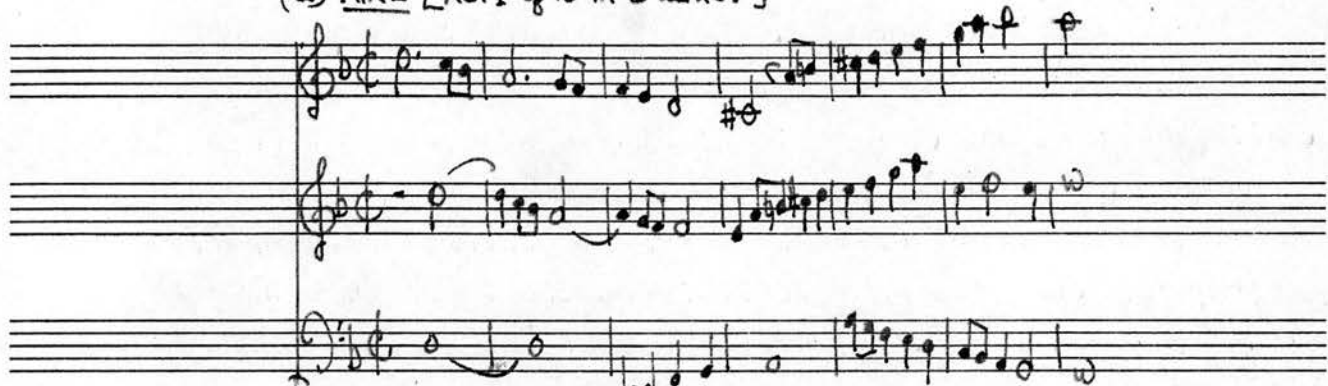
1 The reason for giving only an approximate number for the airs in two, three and four parts is that not a few of the airs appear in more than one group. A number of the airs for three and four viols are to be found rearranged for two viols in contemporary printed collections. See Catalogue: Appendices I & IV.

2 Chicago Part Books, notes. See above p.73.

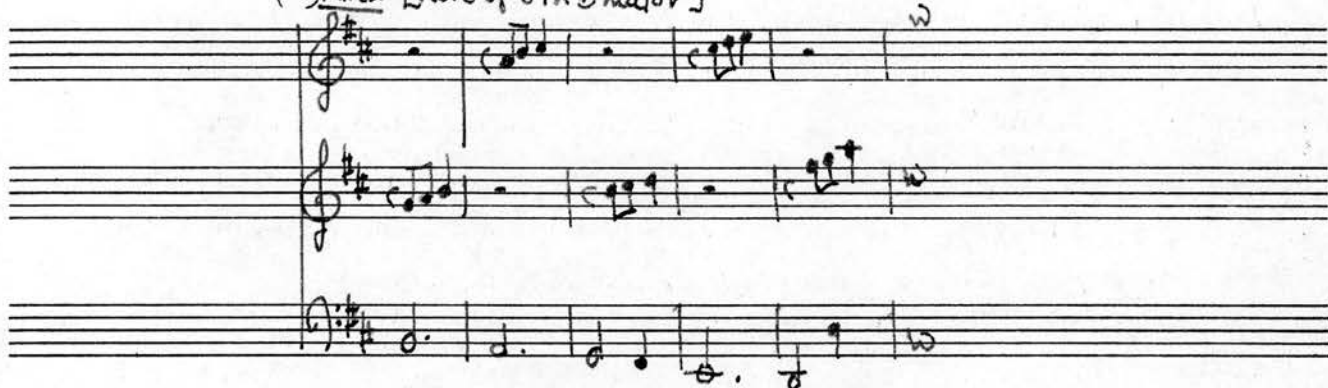
3 Ch. Ch. MS Mus. 1005, score; Chicago MS, parts.

4 Roger North on Music op.cit. p.296.

(a) AIRE [No. 1 of 15 in D minor]



(b) AIRE [No. 6 of 6 in D major]



...and in his lesser pieces he imitated the dulcor of lute lessons.¹

The texture of the three part airs is spare; there are often long passages in only two parts, and close imitation between the two trebles is a constant feature. This imitation is of two types, that where three parts continue with a close stretto between the upper two (a. above), and that where there is really only one treble part divided in an imitative pattern between the two treble instruments (b. above). Often in this latter type there is a deliberate echo effect. Although no continuo

¹ Roger North on Music op.cit. p.345.

part survives, it would not be out of place to provide some continuo filling, particularly when the treble parts are played on violins.¹ As has already been mentioned lyra-viol parts² were made for one group of players in the 1640s. The two part airs need similar treatment if they are to be played in concerts. Concert performance, however, was not the original purpose of this or indeed of any of Jenkins' music, and for "private music" these lovely airs can be played exactly as they stand in the Christ Church score.³

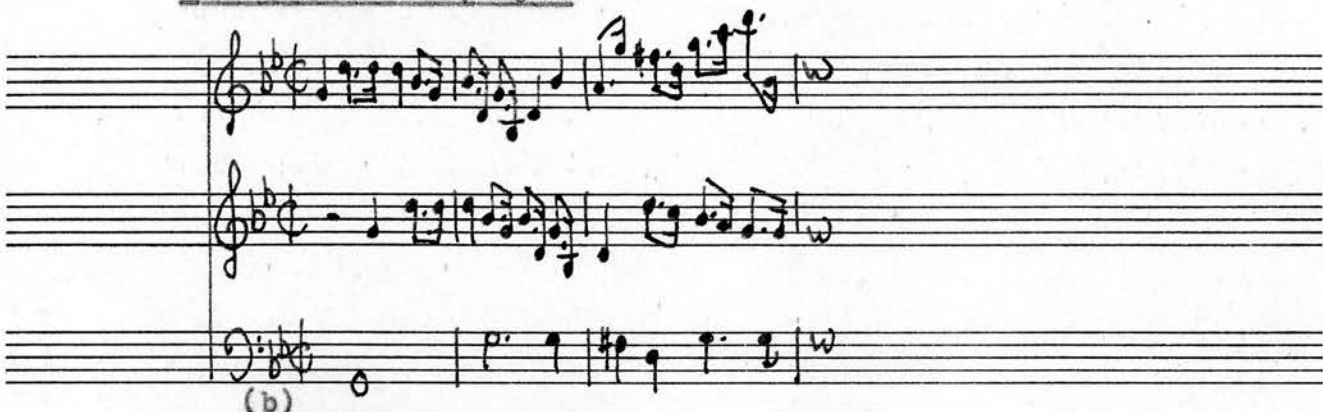
A curious group of airs for two trebles and a bass is to be found in a recently purchased MS in the Royal College of Music.⁴ Attempts to date the MS have so far come to nothing, but the juxtaposition of works by Simpson and Jenkins, and the appearance of typical features of Jenkins' melodic and rhythmic style (a. over) lead me to have little doubt about the attribution. The airs lack the lightness of those in the Christ Church collection, and there is some crudity in the part writing, with many passages of parallel octaves between parts, which is quite unlike anything else studied (b. over). There is also a rather uncharacteristic symmetry about the phrasing of some of the airs as for instance the 4 + 4 : : 4 + 4 pattern of the Jigg. Perhaps they are works of Jenkins' old age.

1 The distribution of the first strain of Gibbons' Galliard a 3 MB Vol. IX, No. 17, shows what can be done in this way. Lute, Cittern and Pandora may all be considered as possible filling instruments for these airs. See: J.A. Westrup, review of "Morley's Consort Lessons", ML Jan. 1961.

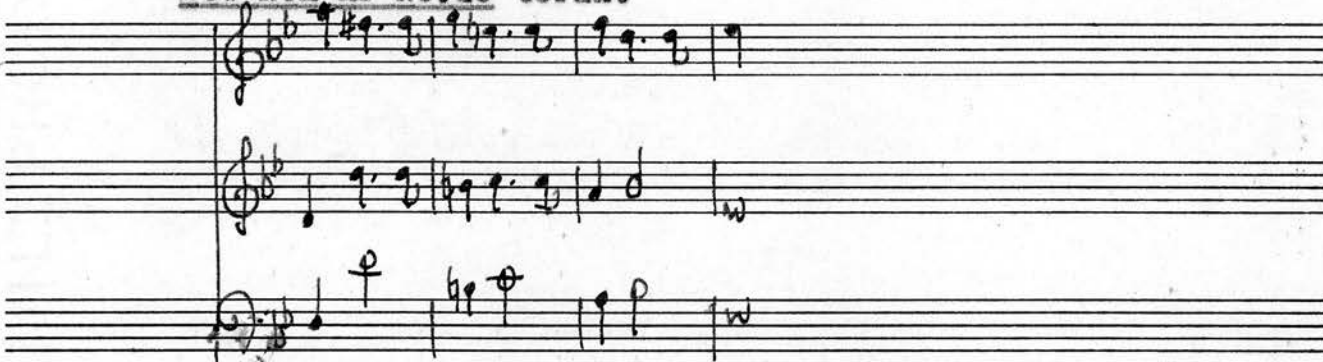
2 See p. 73 above. The Lyra part is unfortunately lost.

3 MS Mus. 1005 4 Purchased 1963. ?uncatalogued.

(a)

New RCM MS No.7 Ayre

(b)

New RCM MS No.10 Corant

A further group of three part airs not all included in the Christ Church collection is that entitled the "Little Consorts"¹, which includes the celebrated "Lady Catherine Audley's Bells". ^{This} ~~It~~ is placed centrally in the collection as the last item of the first of two sets of airs.

"The Sixe Bells" (Vol.II Ex.XXIV) appears in the same position, as the last of the first set in a collection of airs for lyra-viol consort; the seventh of fourteen airs. This collection is one of three of airs for a consort of violin (or treble viol), lyra-viol, bass viol

¹ BM Add.MS 31427. ? the source for Burney's quotation of "The Bells".

and harpsichord which survive complete in the Bodleian library.¹ In complete sets of parts for similar collections have been discovered in Durham cathedral library,² and I assume a similar instrumentation for these because parts of one of the Oxford sets are duplicated in the Durham MS (the set which includes "The Pleasing Slumber"). The order of airs in these sets provides a good example of the way in which Jenkins repeats certain patterns, although his Sets or Suites do not conform to any one order.

MS Mus.Sch. c.84

1st Set. C major

Aire
Coranto
Aire
Sarabande
Aire
Coranto
"The Sixe Bells"

2nd Set. A minor

Aire
Coranto
Aire
Sarabande
Aire
Coranto
Sarabande

MS Mus.Sch. c.85

1st Set. G minor

Pavan
Almaine
Almaine
Coranto
Coranto
Sarabande

2nd Set. G major

Pavan
Almaine
Almaine
Coranto
Coranto
Sarabande

1 Bodleian MSS Mus.Sch. c.84, c.85 and c.88.

2 MS M.179-180

The airs for two bass viols, such as those among the "Lessons" for two basses (Vol.II Ex.XXV) are much longer and more elaborate than those discussed so far and they require really virtuoso players to bring them off. They are intended to have continuo support on the organ with perhaps a third string bass besides,¹ and they are not arranged in long Sets but appear in miscellaneous collections alongside Fantasias² and Divisions³. The preponderance of Divisions and long passages of imitation and simple passage writing, does not disguise the emphasis on sonority which characterises these and indeed all Jenkins' works for bass viols.

The airs for solo lyra-viol, of which there are about ninety, are to be found in the many editions of Playford's Musick's Recreation on the Lyra-Viol, and in several MSS the chief of which is the large anthology of works by many different composers in the Henry Watson Library in Manchester. Thirty-six of the airs in this fascinating book are by Jenkins and they are mostly simple, and lyrical. A few, notably the two Almains with Divisions (Vol.II Ex.XXIV Nos. 1 & 36) are virtuoso pieces. Some of the triple time airs look like exercises in crossing strings, and many show a highly developed sense of the possibilities of harmonic writing on a single string instrument, which owes a lot to the

1 See p.94 above

2 See above under Fantasias

3 Jenkins' works for two bass viols are briefly discussed in W. Coates: "English Two Part Viol Music 1590-1640", ML, 1952 and in J.M. Richards: "A Study of Music for Bass Viol Written in England in the 17th Century." Unpublished B.Litt, Oxford 1962.

techniques of the best lutenist composers,¹ and points the way for later English masters of the viol such as Young and Norcombe. Of all Jenkins' music the two Almains cited and two Corantos in the same collection (nos. 31 and 32) are the most Jacobean in feeling ~~and~~ ; they represent a form which Jenkins apparently used more often than his surviving works suggest, for North says that:

Mr. Jenkins in his Ayres frequently gave the strain first slow and for the repeat a Division.²

It is possible that North is here describing his master's performing practice, and ^{if so} it would not be inappropriate for the player to improvise Divisions on some of the repeats in these airs, using the complete Almains and Corantos as models. It is difficult to tell from the Manchester collection, in which Jenkins' works are interspersed with those of other composers, in what order to play the airs and how many at a time. Again public performance is not a relevant consideration, the best policy is for the player to suit himself according to his mood.

Before outlining Jenkins' use of the various dance titles it must be emphasised that the subtle asymmetrical phrasing of his airs marks them clearly as chamber music, not to be judged by the rigid patterns of the French and English dances which figure in the Masques and the

1 According to North Jenkins composed "multitudes" of lute lessons. None survive and all those MSS supposed to contain Lute music, as e.g. BM MS Add. 39555, in fact contain music for lyra-viol.

2 Roger North on Music. Op.cit.

theatre music of the 17th century.¹ In common with the usage of many of his contemporaries, Jenkins uses dance titles to indicate the rhythmic character of his airs, not to dictate their formal structure.

Praeludium (♯)

The only piece found with this title is that for solo lyra-viol.² It consists simply of one strain of fourteen bars' continuous quaver movement and is placed in the MS at the beginning of a short series of airs in the same key (D minor).

Air, Aire, Ayre and Aria (♯ and very occasionally 3 ♯)

These terms are used to denote a variety of types. Almost invariably an Air will begin in duple alla breve time, sometimes with a note of anacrusis. The Air may have two strains in this time, or three strains, the third being in triple time. Sometimes the tempo is variable as in Vol.II, Ex.XX, no.6, where the instruction "1 straine lively, 2nd. straine very slow", given in the parts,³ and the coloured notation of the final triple section, are clear indications of the tempo variations intended. (It is not clear whether the proportion relates to the lively or to the slow section of the Air.) This longer air with three sections commonly appears at the end of a set. Sometimes, as with the last air in Ex. XXI, the final triple section of an air in a minor

1 As noted above the airs a 3 in the RCM MS are more symmetrical in phrasing than any other collection.

2 Vol.II, Ex.XXIV, no.30

3 Newberry MS, Chicago.

key may be in the tonic major. Airs of two strains in triple time are used to conclude Fantasia-Suites.

Pavan (ϕ)

The Pavan has the three strains and often opens with the characteristic dactylic metre of the dance. There are very few Pavans among the lighter airs, the form being on the whole reserved for the more serious chamber music of the sets of Fantasias.¹

Alman, Almain, Almaine, Allemande (ϕ)

This title is used for movements in alla breve time with two strains, often starting with a note of anacrusis. The term is frequently seen to be interchanged with Air, as for instance the Airs in the Bodleian books of four part pieces² which appear as Allemandes in the Paris source. It is not always possible to say with certainty in such cases which is the original title, but since there is no stylistic distinction between the Air of two strains in a steady alla breve time and the Almain, either title will serve equally well.

Corant, Courant, Coranto (3, 3i, $\frac{C}{3}$ and $\frac{C}{31}$)

This title is used for movements in triple time either simple or compound, beginning on a single upbeat or a beat and a half, and usually featuring the typical ses Hemiolazra rhythms of the Italian Coranto. Sometimes

1 Discussed above. The sets of Fantasias for 4, 5 and 6 viols all include Pavans.

2 MS Mus.Sch. c.98 b.

these rhythms are very sophisticated and irregular or even non-existent bar lines in the MSS are of little assistance in the interpretation of such pieces. They are commonly in two strains. The triple sections with which some of the longer Airs are concluded, more often show the characteristics of the Coranto than of the other triple time dances as for instance, the final section of the Air no. 3 of Ex. XXI in Vol. II, in D minor. The proper tempo for the Coranto if danced is fairly lively, but some of Jenkins' Corantos need to be taken at a more leisurely speed, as for instance No. 2 of Ex. XX in Vol. II, which is marked in the parts¹ "a little slower than ordinary Corant time".

Saraband, Sarabande (3 , 3ⁱ , 32 , $\frac{6}{31}$, $\frac{6}{3}$)

This is not the stately court dance of the French type, but a brisk dance in simple triple time, beginning on the first beat of the bar (although sometimes written out in compound time in the MSS, or rather in double bars). The harmonic pulse is usually of one beat to the bar and the texture and rhythm of such movements is uncomplicated. Feminine phrase endings frequently characterise the melody of Jenkins' Saraband, as in no. 15 a. of Ex. XXI and nearly all those for solo lyra-viol in Ex. XXIV in Vol. II. The tempo of this type of Saraband is "good quicke".²

1 Newberry MS Chicago.

2 " " " note on Aire Ex. XIX no. 3 reads: "the triple good quicke about Saraband time".

Galliard, Galliarde (3, $\frac{C}{31}$, 3i)

This title is not so frequently used as the others, appearing less than half a dozen times among all the hundreds of airs for viols. It is found also as the last movement in some Fantasia-Suites, where it is a brisk triple time dance beginning on the first beat of the bar, similar in style to the Saraband described above. These Galliard movements are entitled Air in other sources of the same suites (see catalogue and above section on the Fantasia-Suites).

Eccho

The Eccho technique is applied constantly in Jenkins' airs with two treble instrumnets and it is used as a title for those piecesⁱⁿ which it is the predominant feature. It is not a form in itself and is applied to different types of movement. Thus there are pieces called "Eccho-Air", "Eccho-Corant" or quite simply "Eccho". All the airs in the Christ Church score for two and three viols are carefully marked in the corresponding parts¹ to show the loud and soft passages.

Drag, Dragge

This term is used as a noun in some 17th century music meaning the slow concluding bars of a movement. It is used in the part books of Jenkins' airs for viols as a verb to indicate the manner of playing a certain section. Thus the Air no. 10 of Ex. XXI in Vol. II is given the

¹ Newberry MS, Chicago.

instruction in the part books, "Dragge the So:¹ of the first straine very slow".

Jigg ($\frac{6}{8}$)

This title appears once, over a brisk triple piece in the RCM collection described above. It is a symmetrical dance of two 8 bar strains.

The Character Pieces

Under the heading of character pieces come those works to which the composer has given fanciful titles and those with programmatic features.

Of the latter perhaps the most interesting is Jenkins' battle piece, "The Newark Siege".² The piece is cast as an elaborate air of two strains for two trebles (violins), two basses and organ. All the string player's artillery of broken chords, repeated notes and other Divisions, is brought to the front in a blaze of D major sound. The short sad envoi in D minor makes it quite clear that at this siege the Royalist forces were routed. It could be said that the "Newark Siege" is harmonically static and not a very profound musical invention but it is a worthy follower of another more celebrated English battle piece, and as an essay in pure resonant sound it is modern in just the same sense as the Toccata at the beginning of Monteverdi's "Orfeo".

Jenkins' two bell consorts, "The Lady Catherine

1 Soft

2 Vol.II, Ex.XXIII, no.7.

Audley's Bells" and "The Sixe Bells"¹ are modern in a different sense. They are experiments in extended form which are not tied down to the Fantasia principle. Full opening airs in two strains are followed by long passages in which the music is extended, not by polyphonic treatment, but by the ringing of the changes on Five and Six "bells." Each "change" in this section is given twice with a different harmonisation the second time. The process could be extended almost indefinitely, but Jenkins is satisfied with ten changes. These sections are in reality sets of harmonic variations. In both consorts a minor passage entitled "The Mourners" follows, that in the "Sixe Bells" featuring an interesting and rather dramatic sighing motif in bars 103-107. Both consorts then conclude with a very lively short air in two strains entitled "The Ringers."²(ϕ)

Fanciful titles used by Jenkins among his airs are: "The Wagge", a piéce for solo lyra-viol³ in which the wide skips from the bottom string to the top in the first strain and the echo effect between bass and treble in the second are clearly intended to be played humorously; "The Wanton", another air for two bass viols; "The Antique Maske", a typical lively air on a theme based on the tonic chord for three viols;⁴ "Corant Passionetta: slow time", also for three viols;⁵

1 Vol.II, Ex.XXII, no.7.

2 For a list of the various versions of "The Lady Catherine Audley's Bells" see Appendix I. Note.

3 Ex.XXIV no.26.

4 Christ Church MS Mus.1011 5 Bodleian MS Mus.Sch. c.88

and the "Ayre Passionetta" and the "Pleasing Slumber", both included in the third set of consorts for treble viol, lyra-viol, bass viol and harpsichord.

There have been no airs on popular songs such as Walsingham found by Jenkins; yet another symptom of his totally instrumental outlook. Nor are there any pieces by him named after his friends and acquaintances, with the possible exception of "The Wagge" which may be one of those personal dedications so common in the solo airs of such men as Tobias Hume.¹

The Divisions

The art of playing Divisions as expounded by Jenkins' friend Christopher Simpson is in essence one of extemporisation,² so it is not surprising to find that few written out Divisions survive by Jenkins, and that those that do are for two and three viols. The Divisions for two treble viols and a bass to the organ have already been discussed among the Fantasia-Suites and the many Fantasias and Airs which introduce features of Division technique have also been outlined under the appropriate headings.

Of Divisions to grounds there are twenty-one sets for two bass viols, nine of which survive in only one part. With a little ingenuity and using the surviving complete sets as models, an experienced player could supply the missing part for these. Of the surviving complete sets, the three given at the end of Vol. II are

1 E.g. Mistress Tittle's Jigg.

2 The Division Violist, Playford, London 1659.

fine examples in which Jenkins' skill as a composer and his skill as a player are equally demonstrated. They follow the prescription given by Simpson in part III of his textbook where he outlines in paragraphs 15 and 16 the rules for extemporising and for composing Divisions to a ground in two or three parts. It will be noticed that, ^{although} ~~and~~ he does prescribe an organ to continue the ground while the string players make their Divisions, and suggest ~~S~~ that the organist, if he has sufficient skill, should also participate in the Division playing, he does not specifically recommend a third string player to play the ground with the organ.¹ Since Jenkins' method ~~in the examples given is, after the opening statements,~~ to descant on the bass and to invent imitative points over the bass, rather than to keep the bass always to the fore by giving one or other of the players an easily distinguishable breaking bass,² a third bass could well support the organ in performance, if it is available. Jenkins, in preferring the first two of the above techniques tends to emphasise the melodic possibilities of Division writing rather than the harmonic. Simpson, on the other hand, both in the examples at the end of "The Division Violist" and in MS Examples for two viols,³ makes more of the harmonic possibilities, often giving long passages of multiple stops. There is nothing to be found in Simpson's Divisions which in any way compares with the broad sweep

1 But see above p.94.

2 The three basic techniques of Division composition, described in The Division Violist.

3 E.g. those for 2 viols in Bodleian MS Mus.Sch. c.77a & b.

of the scales in the first viol in sections 8 and 10 of Ex. XXVI no.3 in Vol.II.

A brief outline of the first of the three examples in Vol.II (Ex.XXVI no.1) will serve to demonstrate Jenkins' procedure in Division composition to a ground bass. The ground, in G minor, consists of two five bar strains which we will call A and B, the first closing in the relative major and the second returning to the home key. There are twelve sections in all.

In Section 1. A is stated on Viol I while Viol II plays a simple descant.

In Section 2. Section 1. is repeated with the parts reversed. Thus A is now on Viol II.

In Section 3. B is stated on Viol I while Viol II plays a simple descant.

In Section 4. Section 1. is repeated with the parts reversed.

In Section 5. Viol I breaks the bass A for two bars, Viol II descanting, then Viol II continues the breaking bass, Viol I descanting.

In Section 6. An imitative point is introduced based on A, Viol I leading. The Viols come together in the Division on A, Viol II breaking the bass in the third bar, but note the bass is not constantly present at the original pitch in either instrument.

In Section 7. The same imitative point as section 6., but now on B is led by Viol I. Viol I breaks the bass, Viol II descanting in bars 3 to 5.

- In Section 8. Viol I breaks the bass B throughout in semiquavers, Viol II descanting.
- In Section 9. Both Viols descant on A, featuring a dotted rhythm, the bass broken in one or other part, but not always at the original pitch, the descant in Viol I starting high in the treble register.
- In Section 10. Both players divide on A, the breaking bass being passed from Viol I in bar 2 to Viol II in bars 3-5.
- In Section 11. A new imitative point on B is led by Viol I, and both players combine in the last three bars, the bass broken on Viol II, Viol I descanting.
- In Section 12. Both players join in what Simpson calls "a thundering strain of quick division"¹ on B, Viol II having a pattern in demi-semiquavers and semiquavers which echoes the point of imitation in section 11.

Thus the techniques outlined in Simpson's text book,² the breaking bass, the descant upon the bass, the point, the shifting of the ground into the octave "upward or downward" etc..., are all applied by Jenkins according to the rules, yet all with a flourish that lifts them above the level of academic exercise. They are the inventions of a great virtuoso, one who "knows the neck of the instrument".³

1 The Division Violist Part III, paragraph 15.

2 Jenkins does not use the triple time suggested by Simpson to provide variety towards the end of a piece for two viols, nor does he make a feature of double and multiple stopping.

3 The Division Violist Part III, paragraph 14.

In this chapter I have tried to outline not only the quantity of Jenkins' music which survives, but also to assess the quality of his works and to underline the enormous variety to be found among them. At last his music is beginning to be published in modern editions, but with the exception of a very few of the supplementary publications of the Viola Da Gamba society, none of these have parts. The bass viol music, among which are to be found not only the virtuoso pieces discussed above, but many simple and beautiful airs quite suitable for beginners on the instrument, has been neglected. The lyra-viol airs are most instructive by virtue of the tablature which shows the string and position to be used and occasionally the bowing. Again the two and three part airs while sacrificing nothing of grace and liveliness in the musical invention, are very limited in the technical demands they make on the players. These too, and there are hundreds of them, have yet to appear in print. Among Jenkins' Fantasias and Fantasia-Suites, very few of which have been published, are some of the most splendid works of seventeenth century England. In them he combines a rich and firmly based contrapuntal technique and a very clear understanding of the diatonic system, so that within the framework of the traditional chamber music forms he is able to express the same lyrical strain which is found in his slighter airs. He amply justifies his friend Simpson's description of him as: "...the ever Famous and most Excellent Composer, in all sorts of Modern Musick..." In this comprehensive survey of his instrumental music John Jenkins emerges as an inspired composer who was also a distinguished player and a teacher of genius; one of England's greatest musicians.

APPENDIX IA HANDLIST OF THE MS AND PRINTED SOURCES OF THE
INSTRUMENTAL WORKS OF JOHN JENKINS

The aim of this handlist is to provide a concise but comprehensive survey of Jenkins' surviving works. It is primarily designed to enable performers and students to trace copies of Jenkins' music easily. The works are arranged according to their instrumentation following the convention used in MGG - thus the reader can see at a glance what works survive for a given instrumental combination, e.g. 2 treble viols and a bass viol. Under each of the eleven main headings the prime sources of the works in each category appear underlined.¹ These are followed by the other surviving sources in which some or all of the works underlined are to be found. Organ parts, scores and incomplete sets of parts are indicated, otherwise all sources listed are complete sets of instrumental parts. The numbers given with the subsidiary sources listed refer to the order in which the works appear in the prime source. Modern editions of Jenkins' music are marked *. A note of the various arrangements of "The Lady Catherine Audley's Bells" is given at the end of the handlist.

1 By "prime source" I mean that which I judge to be the most reliable: for some works this will be the only source

A Handlist of the MS and Printed Sources of the
Instrumental Works of John Jenkins

1 For six viols with organ: 12 Fantasias, 2
In Nomines and 2 Pavaues.

- (a) The complete set in Oxford, Bodleian MS Mus.Sch.c 83
 The first Pavane (10) is "The Bell Pavane"
 The Organ part for the complete set in BM Add.MS
 29290
 Nos. 1,2 & 8 in Oxford, Christ Church MS Mus.423-8
 Nos. 2,3 & 5 in Ch.Ch. MS Mus.473-8
 No. 8 in score in Ch.Ch. MS Mus.1004
- (b) One Fantasia not included in Mus.Sch. c 83 in
Ch.Ch. Mus.423-8, and in score in Ch.Ch. Mus.1004

2 For five viols with organ: 17 Fantasias and
3 Pavaues.

- (a) All the Fantasias and one pavane in BM Add.MS
30487 (numbered to 19 but nos.3 & 8 the same
with cantus parts inverted)
 No.19 here called Fantasia but a pavane in
 character and so called elsewhere
 All the Fantasias and above pavane (in different
 order) in Royal College of Music MS 1145
 The Organ part for all except No.12 of the Fantasias,
 but not for the pavane, in BM Add.MS 29290
 Nos. 1,2,5 & 18 in Ch.Ch. Mus.473-8
 Nos. 7,9,11,13,17,18 & 19 (above pavane) in Ch.Ch.
 Mus.403-8
 Nos. 7,9,11,13,17,18 & 19 in score in Ch.Ch. Mus.2
 * Nos. 10,11,15 & 17 ed. H.J.Sleeper, Wellesley Ed.
 no.1,1950
 * Nos. 7 & 12 in R.Warner,"The Fantasy in the Work of
 John Jenkins", Ph.D.Dissertation,Univ.
 Michigan,1956.

- (b) 2 Pavanés not included in BM Add.MS 30487
in Ch.Ch. Mus.423-8, the first of these
in score in Ch.Ch. Mus.1004

3

For four viols with Organ: 17 Fantasias, 2
Pavanés, 5 Fantasia-Suites and c. 85 miscell-
aneous airs and dances (many with no organ part)
in groups (or suites) of up to 12 in the same key.

- (a) The complete set of Fantasias and Pavanés in
Bodleian MS Mus.Sch. c.99 (a & b)

Nos.1-4 in Ch.Ch. Mus.397-400

Nos.1-8 & 10-12 in Ch.Ch. Mus.468-72

Nos.5-7,11,13&14 " " " " 473-8

Nos.9,12 & 13 " " " " 716-20 (Alto & Tenor
 only, 717 & 719)

Nos.5,6,10 & 11 in Bodleian MS Mus.Sch. c.64-9

No.2 " " " " " e.437-42

Nos.5 & 6 in BM Add.MS 17792-6

Nos.2-4,7,8 & 10-12 in York Minster M.3.S.

Nos.5,6,10 & 11 in Archbishop Marsh's Library,
 Dublin, MS z.3.4.

Nos.5 & 6 in New York Public Library, Drexel MS
 4181-5

Nos.1-4 in score in Ch.Ch. Mus.2

" " " in organ score in Ch.Ch. Mus.436

- * No.1 published in E.H.Meyer, English Chamber Music,
 London, 1946, Lawrence and Wishart
 - * No.3 ed. André Mangeot, London, 1936, Augener
 - * Nos.5 & 6 ed. Sidney Beck, New York Public Library
 Ed. Transposed for string quartet.
 - * No.10 transcribed in R.Warner, op.cit.
- (See A.Asbee, The Four part works of John Jenkins,
 Ph.D. London 1966)

- (b) The "Fantasia-Suites" in BM Add.MS 27550-4, one set of Fantasia-Almaine-Courante and four of Fantasia-Ayre-Courante.

Transcriptions (in pencil) of first and second "Suites" in H.J.Sleeper's papers.

The Airs and Dances

- (c) 32 Airs and Dances for four viols with organ in Bodleian MS Mus.Sch.c.98b., the organ part for all these in BM Add.MS 29290.

Nos.1-4,9-12 & 17-18, Ch.Ch. MS Mus.517-20

Nos.1-14,17-18 & 21-24 in Paris Conservatoire MS Res.F.770 (in which Nos.4,8,9,11 & 12 are called "Fantazia")

Nos.9-13, Bodleian MS Mus.Sch. f.568-9

- (d) 50 Airs and Dances for four viols in Ch.Ch. MS Mus.367-70

(Nos.1,3,4,6,8-29,32-36,39,42,47,49-52,54-55, 57 & 62-69 all by J.J., nos.7,25 & 31 anon., but probably by J.J., the remaining pieces in the part books by Webster, Coleman, Johnson, W.Lawes and Simon Ives; one of the best anthology sets of part books.)

Nos.1,7-9,11-14,16,17 & 29 in BM Add.MS 18940-4

Nos.4,5,35-6,42,62-3 & 65-6 in Bodleian MS Mus. Sch. e.431-6 (with organ)

Organ part of nos.8,9,15-20,25 & 42 in Bodleian MS Mus.Sch. e.451

Nos.6-9 & 42 (three parts only) in Bodleian MS Mus.Sch. d.233-6 (C.A. & T.Bks.)

Nos.12,19 & 63 (two parts only) in Bodleian MS Mus.Sch. d.233-6 (C. & B. Bks.)

Nos.15-18, 21-2 & 25 (one part) in Bodleian MS Mus.Sch. d.233-6 (B. Book)

Nos.8,9,12,19,20,36,42,54,63 & 65-6 (three parts only) Bodleian MS Mus.Sch. d.245-7:III

No.13 (bass only) in Bodleian MS Mus.Sch. d.220
(No.26)

Nos.36,54,62 & 65 in BM Add.MS 31423:EI (three
parts only)

Nos.36 & 65-6 in BM Add.MS 17793-5 (three parts
only)

Cf. Playford, "Court Ayres" (1655) no.27 for
No.6 a2

Cf. "A Muscicall Banquet" (1651) pt.II, & Ch.Ch.
MS Mus.1005, No.9 a2, this piece also pub-
lished ed. H.J.Sleeper in Wellesley Ed. No.
I op.cit.

4

For Treble Viol, two Basses and Organ: 28
Fantasias and 12 "Fantasia Suites"

- (a) The complete set of Fantasias in Bodleian MS
Mus.Sch. c.406-9

Nos.2,3,5 in Bodleian MS Mus.Sch. c.64-9

" " " " in Archbishop Marsh's Library, Dublin,
MS z.3.4.

* Nos.17 & 26 transcribed in R.Warner, op.cit.

- (b) The Fantasia-Suites in Bodleian MS Mus.Sch.
d.241-4, two sets of Fantasia-Ayre-Courante,
and ten sets of Fantasia-Almaine-Courante.

The two sets of Fantasia-Ayre-Courante in BM
Add.MS 27550-4 (C.T.B. & organ Bks.)

The bass part only of these two suites in Bodleian
MS Mus.Sch. e.451 (anon in this MS, nos.7-
12, the first called F-Almaine-C)

The organ part for the ten sets of Fantasia-
Almaine-Courante in Bodleian MS Mus.Sch.
d.261

5

For 2 treble viols or violins, bass and organ,
23 sets of Fantasia-Ayre, and 14 Fantasia-Suites.

(a) 16 sets of Fantasia-Ayre in BM Add.MS 27550-4

All these in Bodleian MS Mus.Sch. f.564-7 (in a different order, sets nos.1 & 8 here combined to make a "Suite" of four pieces).

All these transcribed in H.J.Sleeper's papers (from BM source).

(b) 7 sets of Fantasia-Ayre in Bodleian MS Mus.Sch. d.241-4

Nos.1,2,4 & 7 and the Ayres only of sets nos. 3 & 6 in Bodleian MS Mus.Sch. c.86 (string parts only)

The organ parts for all 7 sets in Bodleian MS Mus.Sch. d.261:6 (inscribed "The organ part to Mr. Jenkins division lessons for 2 violins and a viol")

(c) 3 sets of Fancy-Ayre-Courante in Bodleian MS Mus.Sch. d.241-4

All three also in BM Add.MS 27550-4

The Bass part only (anon) in Bodleian MS Mus. Sch. E.451

(d) 10 Sets of Fancy-Almaine-Ayre in Bodleian MS Mus.Sch. c.82

Nos.1-8 in the same order in BM Add.MS 31423:D (Here called Fancy-Almaine-Galliarde)

The organ parts of nos.9 & 10 BM Add.MS 29290

2 parts only of the 9th Fancy in Bodleian MS Mus.Sch. f.568-9 (the 5th piece by J.J.)

(e) One Set of Fancy-Ayre-Sarabande-Courante-Sarabande in Bodleian MS Mus.Sch. e.447-9

6

For two treble viols (or violins) and a bass:
21 Fantasias and c. 140 Ayres and Dances.

(a) 21 Fantasias for 2 treble viols (or violins) and
a Bass in Bodleian MS Mus.Sch. c.87

The complete set in the Guildhall Library,
 Gresham Coll. MS:G.Mus. 469-71

The complete set in BM Add.MS 30488-90

The complete set in score in BM Add.MS 31428

" " " " " York Minster Library,
 MS M.20.8

Nos.1 & 2 in Bodleian MS Mus.Sch. c.64-9

Nos.1,2,4 & 5 in " " " " e.437-9

Nos. 1,2,4,5 & 6 in Ch.Ch. MS Mus. 473-8

Nos. 1 & 2 in Archbishop Marsh's Library, Dublin,
 MS z.2.3.

* Nos.1,5,9,11,13,18 & 21 published ed. N.Dolmetsch
 in Hortus Musicus

* Nos.7 & 11 published in Dolmetsch recorder series
 nos.6 & 7

* Nos.4,9,12,15 & 19 published ed. H.J.Sleeper,
 Wellesley Ed. no.1, 1950

* No.7 published in Hullah, A Transition Period of
Musical History, 1865

* No.17 published in E.H.Meyer, English Chamber
Music, 1946

* No.18 transcribed in R.Warner, op.cit.

(b) 84 Dances and Ayres in Christ Church MS Mus.1005

All except no.76 in Chicago, Newberry Library,
 MS-VM.1.A 18 J 52C

71 of these also in BM Add.MS 31436: nos.1-9,
 11-13,15-18,20-23,25-8,30-58,61-7,71-81

60 of these also in Ch.Ch. MS Mus.1011: nos.
 1-3,9-13,15-27,31-58,61-4,71-7

66 of these also in BM MS k.7.c.2.: nos.1-13,
15-18,20-27,31-49,53-8,61,65-7,70-81

Nos.1-3,17,20,21,24 & 59 also in Bodleian MS
Mus.Sch. d.245-7: V(8)

Nos.1-3,9-13,15-19,21-5,27,31-58,61-4,71-81,
in Bodleian MS Mus.Sch. e.431-6

Nos.53-8,81 also in Bodleian MS Mus.Sch.e.447-9

Nos.1-3,9,11-13,33-8,45-7 & 71-78 also in BM
Add.MS 31430

Nos.2,3,20,24 (here in two sections), 77 & 78
in BM Add.MS 31429

Nos.59 & 68 in BM Add.MS 31423:E. No.14 in
BM Add.MS 31423:E

Nos.32-4 in Nat. Library of Scotland, Panmure
MS 2 & 3

No.68 in Bodleian MS Mus.Sch. d.245-7:I, and
BM Add.MS 17793-5 (anon in both)

Nos.59 & 60 in BM Add.MS 18940-4 (here with
continuo)

(c) Two dances in BM Add.MS 18940 (with above pieces
from Ch.Ch. 1005)

(d) 25 Dances and Ayres in BM Add.MS 31426 (not
included in Ch.Ch. Mus.1005), therefore 96
pieces in all in this MS.

Nos.57-60,77-80,82,85 & 87-9 also in BM
Add.MS 31430

Nos.92,93,95 & 96 in BM Add.MS 31431

No.9 in BM MS K.7.c.2., Bodleian Mus.Sch.
e.431-6 & Ch.Ch. MS Mus.1011

Nos.9 & 90 in Bodleian MS Mus.Sch. d.245-7:V

Nos.57-60 & 77-89 in Ch.Ch. MS Mus. 1006-9
(No.79 here called "The Dumpe")

- (e) One dance without title in BM Add. MS 31430
(following above nos. 57-60 from BM Add. MS 31426)
- (f) One dance without title in BM K.7.c.2. (following
above no. 71 from BM Add. MS 31426)
- (g) 17 Ayres and Dances not included in the above
MSS in Bodleian MS Mus. Sch. d. 245-7: V & I.
Nos. 6, 7 & 9 in BM MS K.7.c.2.
Nos. 6 in BM Add. MS 17793-5 and in Bodleian MS
Mus. Sch. d. 233-6
Nos. 6, 7, 9, 19-22 & 24 in Ch. Ch. MS Mus. 1011
Nos. 19-22 in Ch. Ch. MS Mus. 1027
Nos. 6, 7, 9, 19-23 & 24 in Bodleian MS Mus. Sch.
e. 431-6
No. 7 is the "Antique Maske".
- (h) 2 Ayres not included in above MSS in Bodleian
MS Mus. Sch. e. 431-6 (nos. 15 & 59)
No. 15 also in Ch. Ch. MS Mus. 1011
- (i) 2 Ayres appearing only in BM Add. MS 31430
(nos. 12 & 17)
- (j) "Mr Jenkins His Little Consorts" 5 sets of
ayres for 2 treble viols and a bass in BM Add.
MS 31427. The 5th set being his famous "Bells"
or "The Lady Catherine Audley's Bells".
- (k) 24 ayres and dances in new RCM MS (uncatalogued).
"24 of Mr. John Jenkins new 3 parts"
Christ Church MS Mus. 1005 no. 2 also in Bodleian
MS Mus. Sch. e. 431-6 in four parts and pub-
lished in two parts only in John Playford's
A Muscicall Banquet, Set forth in three choice
varieties of Music..., London, 1651.
Christ Church Mus. 1005 no. 54, 2nd treble cf.
Theme of Mus. Sch. d. 245-7: V (no. 6)
Bodleian MS Mus. Sch. d. 245-7: I (no. 6) has the
same theme as Ch. Ch. MS Mus. 367-70, no. 63,
in four parts
"The Bells" also in Yale Music School, Filmer
MS 16. a-c

7

For treble and bass viol: c. 150 Ayres and Dances
and 17 Fantasia-Suites (with organ)

(a) 121 Ayres and Dances in Christ Church MS Mus.1005

Many of these and some others appear in:

BM Add.MSS 15118, 17795 (a few only anon
in each), and 10445, which contains
16 Ayres, two of which have the title
"rant" in the bass part. These are
not in Ch.Ch. 1005.

Bodleian MSS Mus.Sch. d.233-6, Mus.Sch.
d.220, the bass part of 50 Ayres
including "The Lady Catherine Audley's
Bells", and Mus.Sch. e.451, a
continuo part for 13 Ayres.

Christ Church MSS Mus. 599, 42 Ayres nearly
all found in Mus. 1005, and Mus. 1022,
the bass part only of 4 Ayres all found
in Mus. 1005.

Yale Music School MS Filmer A 16.a-c, 4 Ayres.

A few of these Ayres for treble and bass viols
published in John Playford's Court Ayres, 1655
(bass part only), A Musically Banquet, 1651; in
Bannister and Low New Ayres and Dialogues, 1678,
* and in John Stafford Smith Musica Antiqua (The
Lady Catherine Audley's Bells).

Several of the two part Ayres appear in arrange-
ments for more voices elsewhere:

For Christ Church MS Mus.1005 no.1. Cf. Christ	
Church Mus.367-70 no.9 a.4	
" " " MS Mus.1005 no.12. Cf. BM	
Add.MS 17795 no.2 (anon)	
" " " MS Mus.599 no.4. Cf. BM Add.	
MS 15118 no.6 (anon)	
" " " MS Mus.1005 no.43. Cf. <u>Court</u>	
<u>Ayres</u> , 1662, no.99 (varied)	

"The Lady Catherine Audley's Bells" appears in
many different arrangements. See note on "The
Bells" at the end of this handlist.

(b) 17 Sets of Fantasia-Almain-Air in Oxford, Bodleian
MS Mus.Sch. c.81.

8

For broken consort of violin, or treble viol,
bass viol, lyra-viol and harpsichord: 75 Ayres
and Dances in 12 sets,

- (a) 14 Ayres and Dances in Bodleian MS Mus.Sch.
c.84 (including "The Six Bells", no.7)
- (b) 12 Ayres and Dances in Bodleian MS Mus.Sch. c.85
- (c) 14 Ayres and Dances in Bodleian MS Mus.Sch. c.88
(including "The Lady Catherine Audley's Bells",
"Ayre Passionetta", and "The Pleasing Slumber".)

The whole set also in Durham MS 179-80 section D ,
incomplete parts.

- (d) 35 Ayres and Dances in Durham MS 179-80 section B ,
incomplete parts.

9

For treble viol, bass viol and harpsichord:
3 Ayres

- (a) 3 Ayres in Bodleian MS Mus.Sch. c.88.II

10

For two bass viols (sometimes with a third,
"continuo bass" added): 12 sets of divisions,
(and 9 more sets with only one part surviving),
5 "Fantasias" and c. 30 airs and lessons.

- (a) 11 sets of divisions in Bodleian MS Mus.Sch.c.59-60
Nos.1-4 & 8-11 in Bodleian MS Mus.Sch. c.71
(2nd. pt. only)
Nos.3 & 8 in Bodleian MS Mus.Sch. c.77a & b
Nos.1-7 in RCM MS 921
No.5 in Durham Cathedral MS Mus.D.5 ("Sonnata")
One also in Cambridge, Rowe Library MS 112-113.
- (b) One more set not included in Bodleian MS Mus.Sch.,
c.59-60 in Mus.Sch. c.77a & b.
Also in Mus.Sch. c.71 (one pt. only)

- (c) Incomplete parts of 1 more set in Mus.Sch. c.71
 " " " 1 " " in RCM 921
 " " " 1 " " in NYPL, MS
 Drexel 3551

- (d) 26 Ayres in Bodleian MS Mus.Sch. d.221
 (including "The Wanton")

For no.6 cf. Musick's Recreation on the Lyra-Viol
 1661 ed., no.95

- (e) 13 "Fantasias" and "Lessons" in Durham Cathedral
 MS Mus. D.2 (nos.32-44) including some of above.

- (f) 5 "Fantasias for three viols" (this includes
 a third continuo bass), Durham Cathedral MS
 Mus. D.4

No.1, here attributed to Young, attr. to Jenkins
 in Durham MS Mus. D.5

Nos.2 & 3 in Cambridge, Rowe Library MS 112-3
 (without continuo). Also in Ch.Ch. MSS Mus.
 432 & 612-3.

No.2, here attributed to Younge, also appears
 in RCM 921 attributed to Jenkins.

No.5, here attributed to Poul (?Anthony Poole),
 also appears in Bodleian MS Mus.Sch. c.59-60
 attributed to Jenkins.

One part only of this piece appears in Bodleian
 MS Mus.Sch. c.71 and in RCM MS 921.

No.6 (7th in MS) appears also in Durham Cathedral
 MS Mus. D.5 (no.12, anon).

- (g) 4 more airs in Christ Church MSS Mus. 612-3 &
 432 (this vol. continuo part)

Anon in these books but appearing as nos.1,2,3
 & 6 in RCM 921, attributed to Jenkins (one
 pt. only)

Complete parts but anon of 2 of these in Cambridge,
 Rowe Library MS 112-3.

11. For Solo Lyra-Viol: c. 90 airs and dances

- (a) 36 airs and dances in the Manchester Lyra Viol book
- (b) 44 airs and dances in the various editions of J. Playford's Musicks Recreation on the Lyra Viol.
 1652 ed. 9 airs and "A Boat A Boat" (here anon)
 1656? Reprint of same
 1661 ed. 25 airs including 2 from 1652 ed.
 1669 ed. 11 airs including 3 " " "
 1682 ed. 4 airs
- (c) 8 "lessons" in pts. I & II of J. Playford's A Musically Banquet..., London 1651
- (d) c. 20 airs in BM Add.MS 39555, some of the anon
 pieces are probably by Jenkins. (1)

Note. Versions of "The Five Bells" or "The Lady Catherine' Audley's Bells" appear in the following sources: Bodleian Mus.Sch. c.38 (no.15), Mus.Sch. c.95 (pp.24-5); Ch.Ch. MS Mus.1175 (for harpsichord); BM Add.MS 31427 (5:8); Playford's Courtly Masquing Ayres, 1662 (no.162); Bodleian MS Mus.Sch. d.220 (14-21); Yale Music School Filmer MS A 16 (a-c);
 * NYPL MS Drexel 3849 (p.105); Charles Burney's History
 * of Music. Vol.II, pp.324-5; John Stafford Smith's Musica Antiqua, pp.168-9.

(1) This MS has been catalogued as a lute book.

APPENDIX IIA DESCRIPTIVE CATALOGUE OF THE MS SOURCES OF THE
INSTRUMENTAL MUSIC OF JOHN JENKINS

The entries are arranged alphabetically, according to the libraries in which they are to be found. The names of all composers listed, besides Jenkins, are given in the forms in which they appear in the MSS. J.J. is given for John Jenkins.

The libraries listed are:-

BM.....The British Museum
 CKR.....Cambridge: The Rowe Library in King's
 College
 CF.....Cambridge: The Library of the Fitz-
 william Museum
 CN.....Chicago: The Newberry Library
 Dol.....Dolmetsch Foundation Library,
 Haslemere
 D.....Durham: The Cathedral Chapter Library
 DML.....Dublin: Archbishop Marsh's Library
 H.....Hamburg: Staatsbibliothek
 LG.....London: Gresham College Collection
 in the Guildhall Library
 M.....Manchester: Henry Watson Library
 NY.....New York: Public Library
 OB.....Oxford: The Bodleian Library
 OC.....Oxford: The Library of Christ Church
 PC.....Paris: Conservatoire National
 RCM.....London: The Parry Collection in the
 Royal College of Music
 SNL.....Edinburgh: The National Library of
 Scotland
 Y.....York: The Dean and Chapter Library
 of York Minster
 YF.....Yale University Music School: Filmer
 Collection

APPENDIX IIA DESCRIPTIVE CATALOGUE OF THE MANUSCRIPT SOURCES OF
THE INSTRUMENTAL MUSIC OF JOHN JENKINS

1.

BMa

B.M. Add. MS. 10445

3 sets of seventeenth c. part-books bound in one vol.

1st. set: 2 tr. & bass parts of 25 misc. airs. The bass part inscribed: "A breaking bays to Mr. Will Lawes Royal Consort".

2nd. set: 24 airs a 2 by William Lawes; 16 a 2 by J.J.; 13 fancies, airs & courantes by Lawes. Handwritten note on MS: "More than these two parts are wanting particularly in the fancies. C.B." (? Charles Burney) In the bass part two of the 16 J.J. pieces are called "Rant". (8 bars each) The bass part of the Lawes fancies is missing, hence Dr.B's note.

3rd. set: Fancies by Coperario and 35 "Balletts" all with French titles by "Mr Baptiste". (? Draghi)

2.

BMbB.M. Add. MS. 17792-6

Five of a set originally of six part-books. Sextus¹ missing. Original owner John Merro (d. 1636), later belonging to Dr. Matthew Hutton. Hutton's² annotations include identification of Jenkins' pieces.

A collection of Fantasias a 3, 4, 5 & 6 viols by: Tomkins; Wilkes; Micho; Carlton; A. Ferrabosco; White; Deering; Lupo; Ward; Simon Ives and J.J.

Add. 17792-4 and 17796 contain 2 Fantasias a 4 by J.J., numbered 21 and 22 in a series otherwise by "Alfonso".

3.

BMcB.M. Add. MS. 18940-4

A set of five part-books: 4 viols and organ. Containing airs by Deering; Webster; Hely; Coleman; Mudde; Bannister; Childe; Simpson; Simon Ives and J.J.

3 airs a 3 and 19 airs a 4 by J.J. (ff. 19, 20-24, 26).

1 See correspondence, ML, July, 1967

2 See P.J. Willetts in BM Quarterly, 1962.

4.

BMdB.M. Add. MS. 23772

Score of Fantasia-suites by Coperario, possibly in hand of J.J. The pieces are marked "Examined by Barnards Deerham and Mr. Ligon's scores".

5.

BMeB.M. Add. MS. 27550-4

A set of five part-books for 4 viols and organ, containing Fantasia-suites a 3 and a 4 all by J.J. 1st. tr. pt. dated 1645.

Add. 27550-2 and 27554 contain sets for 2 tr. b. organ
 " 27550 and 27552-4 " " " 1 tr. $\frac{2}{2}$ b. organ
 The five books together complete the sets a 4.

1 See: P.J.Willetts "Sir Nicholas L'Estrange and John Jenkins", ML, Jan, 1961

2 See: H.J.Sleeper, Wellesley Ed. No.1., 1950

6.

BMfB.M. Add. MS. 29290

An organ book apparently originating in the North household. In the hands of Jenkins, Henry Loosemoore, and another. Containing organ parts for all the Fantasias and Pavans a 6 and all but one of the Fantasias a 5, 32 airs and pavans a 4 (including "Newark Siege"), and at the other end of the book turned upside down, 2 Fantasia-suites for 2 tr. and b., all by J.J. and some pieces by Micho and Lawes.

Nos.1-19 of the 4 pt. airs are autograph.¹

7.

BMgB.M. Add. MS. 29369

A single bass part-book, containing 13 airs of which 10 are by J.J.

Complete parts are found in Durham MS Mus. D. 2 and B.M. Add. MS. 31430.

¹ See: P.J.Willetts "Autograph Music by John Jenkins", ML, 1967

8.

BMhB.M. Add. MS. 30487

"Mr. Jenkins his 5 pt. Fancies"

Five 17th century part-books bound in one volume, with reference to books belonging to the "Bowles" (Bolles) family which have apparently not survived.

Contains all the 5-part Fantasias and one pavan. Nos. 3 & 8 duplicates of the same piece with the cantus parts reversed.

9.

BMiB.M. Add. MSS. 30488-90¹

Three part-books in the hand of Dr. Matthew Hutton, containing the 21 Fantasias for 2 trebles and a bass. Three dates occur: Dec.18th, 1661 and Jan.24th and 27th 1666/7 (? dates of copying).

These parts correspond with the score at York Minster M.20.G.

1 See. P.J.Willetts in BM Quarterly, 1962

10.

BMjB.M. Add. MS. 31423

Parts for "violin and a bass to the organ", bound together in one volume, containing works by various composers; Schmelzer, Butler etc.

f.124 et seq....6 sets of F-Al-A by J.J.

f.154 " " " 8 " " F-Al-G " " "

At the end of the book 13 pieces a 2 by J.J.

Cf. Durham Collection.

Not autograph as stated in Hughes-Hughes' catalogue.

11.

BMkB.M. Add. MS. 31424

Contains no J.J.

Not autograph as stated in Hughes-Hughes' catalogue. ¹

1 Many of the anon works have been identified by Miss J.M.Richards as being the work of Ward and Thomas East.

12.

BMLB.M. Add. MS. 31426

Three 17th century part-books bound in one volume, containing airs by several composers for 2 tr. and bass.

Nos.1-96, airs and dances by J.J., grouped in sets according to key. The last 5 anon.

The pieces by J.J. are followed by Matthew Locke's "Little Consort", published 1656.

13.

BMmB.M. Add. MS. 31427

Three small oblong part-books bound in one volume, containing 5 "sets of a irs" and "The Bells" and inscribed: "Mr. Jenkins his little consorts in three parts".

Parts inscribed "1st. Trebles", "2nd. Trebles", "Basses".

14.

BMnB.M. Add. MS. 31428

1

Score, possibly autograph, inscribed in later hand:
 "The contents of this volume are 21 fancies in three
 parts for viols composed by John Jenkins". An
 incomplete list of Jenkins' works follows and a
 biographical sketch which refers to Jenkins having
 composed the music for "Theophila".

15.

BMoB.M. Add. MS. 31429

Three part-books, bound in one volume, containing
 anthology of short airs, mostly with no title and
 many anon. 2 airs ascribed to J.J., but comparison
 with Ch.Ch. MS Mus.1005 shows that the 6 dances
 immediately following these are also by him (8 in all).

Airs by J.J.: ff 32v - 33; 47v - 48v.

1 See: P.J.Willetts, ML, Jan, 1961

16.

BmpB.M. Add. MS. 31430

Two sets of 17th century part-books bound in one volume, partly in the same hand as that of Add. 31423.

1st. set: 12 airs a 2 bass viols by J.J., cf. Durham Collection. The first piece inscribed: "For three bass viols", but the third part not found here and called "Basso Continuo" in Durham.

2nd. set: 40 airs for 2 tr., bass and theorbo by J.J.

17.

BMqB.M. Add. MS. 31431

Two part-books bound in one volume, owned by Sir Gabriel Roberts in 1680. Contains airs by W. Lawes, Christopher Gibbons, Mat. Locke, Cazzati etc., including 39 misc. airs a 3 by J.J. and, at the end of the volume, the "Lyra Consort Harpway".
Tr. pt. only. Bass and B.C. missing.

18.

BMrB.M. Add. MS. 36993

One part-book in tablature: "continueal bass", containing a continuo part for a collection of pièces for 4 or 5 viols by Dering, Jenkins, Webster, Coleman, Ferabosco and Johnson, including 12 almaines (a 4) by J.J.

19.

BMsB.M. Add. MS. 39555

Tracing of the "Hengrave lute book". The music is clearly for the lyra-viol, and contains "a new tuning for playing a lone".

Airs by J.J. on ff. 16, 26, 26b, 28, 28b, 29.

20.

BMtB.M. MS. K.7.c.2.

Three volumes, containing parts for a number of printed works by foreign composers (Lully, Vitali etc.), and MS parts for "Mr. John Jenkins his 3 parts for 2 trebles and one Base".

73 airs and dances by J.J.

21.

CKRRowe Library: Kings Coll. Cambridge: MS. 112-3

Two part-books (? 1635-45), containing an anthology of Fantasias etc.... by: Mico; Coperario; Whyte; O.Gibbons (2 tr.); Jenkins; Ward and Coleman. Pavan and 3 "Fantazias" for 2 B. viols by J.J.

MS 112: Altus: ff 42 et seq.

MS 113: Bassus: ff 43 et seq.

22.

CFMS in Fitzwilliam Museum: Cambridge: Purchased 1954

Two "Sonatas" a 3: 8 leaves; ("Duoi Violini e basso")
The first is "Mr Jenkins five bell consort", not
the "Lady Catherine Audley's Bells".

23.

CNChicago: Newberry Library MS-VM.1. A18 J52 c.

Two part-books of a set of at least three books, possibly partly in Jenkins' autograph, corresponding to the score in Christ Church (MS Mus.1005) and containing airs a 3 viols, all by J.J., from which the missing part can be supplied.

On the first pages are instructions as to the order of playing the airs and their "humouring".

The first book is inscribed: "All of Mr. Jenkins his new composing in 1644 and 45 have a pricke₁ of redde inke set against them in the catalogue".

24.

DolMS in Dolmetsch Foundation Library (Haslemere)

Three part-books containing anthology of pieces by: Nath.Schnittelbach;^S Richardt Schmeltzer; Rosenmuller; C.H.Abel; H.Butler; Jenkins and anon.

1 suite by J.J. (also in BM Add. MS 31423 and in the Durham Collection).

1 See: "How to Humour John Jenkins' 3 pt. Airs", JAMS, Summer 1967.

25.

DaDurham Cathedral MS Mus. D.2.

A set of three part-books containing music for 2 violins and B.C., for violin, viola da gamba and B.C.; and Fancies, airs etc. for 2 B. viols and B.C.; by Schmeltzer; Nat. Schittelbach; Abell; Butler; Young; Beckern; Zamponi; Jenkins.

Fly leaf of viol. 2 inscribed: "Honorable Sir John St. Barbe, Bart. Neave Rumsey in Hampshire".

Fly leaf of Bass inscribed: "In the Jorry belo the church att as barbus Mr. Steffkins". (?) ²

Nos. 17 & 18 "Sonatas" for violin, viola da gamba, B.C., by J.J. (Here Anon, attr. to Jenkins in CF)
 Nos. 32-42 & 44 by J.J. (Here Anon, attr. to Jenkins in OBa)

1 St. Barbe was a pupil of C. Simpson.

2 Steffkins was a friend of J.J.

26.

DbDurham Cathedral MS Mus. D.4.

Set of three part-books containing music for 2 bass viols and continuo and a sonata for solo violin and continuo. This sonata is later in style than the rest of the collection and is added in a different hand at a later date. The bass viol pieces by: Young; Poul; G. Schuts and J.J.

Nos. 3, 4, 5 & 7 by J.J. (No. 5 here attr. to Poul)

The set inscribed: "Fantasias for three viols", the third bass being a continuo part not taking part in the imitation.

27.

DcDurham Cathedral MS Mus. D.5.

Set of three part-books containing music for violin, viola da gamba and B.C. and for 2 Bass viols and B.C., by Butler; Zamponi; Claussen and J.J.

Nos. 6, 7, 10, 11 and 12 by J.J.

27(a)

DdDurham Cathedral MS M.179-180

Single book in 4 sections containing incomplete parts
for Lyra-Viol consorts.

Section B. 35 Ayres and Dances by J. J.

Section D. 14 " " " " " "

28.

DMLaDublin: Archbishop Marsh's Library MS z.3.4.(1-6)

Set of six part-books containing a large anthology of Fantasias for 3 to 6 viols.

Works a 3 by: Lupo; Gibbons and Anon (including 2 by J.J.).

" a 4 " : Ferabosco; Ward; Jenkins; Ives; R. Gibbons; Tomkins; Coperario and Anon.

" a 5 " : Lupo; Ward; Wm. White; Coleman; Ferabosco; Deering; Ric. Wilson; O. Gibbons; Coperario; Ives and Anon.

" a 6 " : Wm. White; Ward; Ives; Lupo; Coperario and Anon.

(Nos. 1-5 a 6 (Anon) have been marked Deering in 2nd. B. part-book 5.)

Jenkins' works a 3 in bks. 1, 2, 3.

" " a 4 " " 1, 2, 3 and 6.

29.

DMLbDublin: Archbishop Marsh's Library MS z.3.4.(7-12)

Set of six part-books containing a large anthology of Fantasias, pavans etc. for 3 to 6 viols.

Works a 3 by: Lupo; Cranford; Coperario; Tomkins;
Mico; J.J. and Anon.

" a 4 " : Brewer; Ferabosco; Cranford; Lupo;
Ward and Anon.

" a 5 " : Mico; Palavicino; Monteverdi and Anon.

" a 6 " : Cranford; Wilby; Praetorius and Anon.

Works a 3 by J.J. in bks. 7, 8 and 9.

Bk. 9 partly a treble part and partly another bass.

Many pieces are marked "true" in this set and in bks. 1-6 (entry 29, above). The two sets belonged to the Oxford circle of the 1660's of whom Narcissus Marsh was a member. They were probably compiled earlier.

30.

DMLcDublin: Archbishop Marsh's Library MS z.3.5.13.

Book in tablature catalogued as lute music but actually containing Lyra-viol music.

Belonged to Narcissus Marsh in 1666.

Contains pieces by: Mase; J.J.; Ives; Burroughs; Taylor; Este; Will.Lawes; Tho.Mere; Goodall; Stephkins.

J.J.'s pieces ff. 2,4,5v,6,8,9,10 (beginning at the back of the book, renumbered).

31.

HamburgHamburg Staatsbibliothek MSS 3193 and 1683

Mentioned in Eitner's quellenlexicon as containing music by J.J. a 4.

Apparently these MSS were destroyed in the war. ¹

1 Information from librarian. (Correspondence - 1962)

32.

LG

London: Guildhall Library: Gresham College MS (VI.3.4-3)^{old case no.}
G. Mns. 469-71

A set of three part-books containing Fantasias
by Mat. Locke; Will. Younge; and the 21 Fantasias
a 2 tr. and B. viol by J.J.

At the end of the books are misc. airs by Sieterich
Beckron, called "Beckron's ayres".

The pages are not numbered.

Manchester: Henry Watson Library: Lyra Viol Book.

A large anthology of pieces in tablature for Lyra-viol, arranged according to tunings of which there are twenty-two; the pieces renumbered for each tuning. 12 pieces in staff notation appear before the first tuning. The music is preceded by a table of Graces and is bound and interleaved with 5 lined MS paper on which Watson started his transcription.

Composers whose music appears in the books are:
 Anthony; John Bates; Tho. Bates; Tho. Birche;
 Coleman; Crosbey; Elliot; John Este; Hugh Facie;
 Ferrabosco; Gervise Gerrarde; Stephen Goodall;
 Tho. Gregorie; Wm. Gregorie; Geo. Hudson; S. Ives;
 S. Ives Jun.; Jemmye (?); J.J.; Wm. Kinglake; Jo.
 Lawrence; Lillie; Wm. Lawes; Tho. Martine; Henrie
 Read; John Read; Tho. Read; Joseph Sherlie; Simpson;
 Richard Sumarte; Tho. Woodson; Tho. Woodington;
 J. Witnie; G. Willis; Peter Warner and Wm. Young.
 At least 40 anonymous pieces also appear.

A second volume contains MS transcription of the first volume started by Henry Watson and completed by Lea Southgate.

34.

NYaNew York Public Library: Drexel MS 3551

83 MS pages bound in the back of a copy of the second edition of Simpson's Division Viol. containing divisions by several composers.

The first set of Divisions is by J.J.

35.

NYbNew York Public Library: Drexel MS 3849

A late 17th century score containing airs a 3 by Britton; Mr. Farmer; Mr. Pack and J.J.

p.105: J.J.'s "Bells" for 1st. Tr., 2nd. Tr., B.

p.20: "Mr. Farmer's 1681".

p.78: "Mr. Pack May 2, 1679".

36.

NYcNew York Public Library: Drexel MS 4180-5

A set of six part-books containing an anthology of anthems and madrigals of the Byrd and Morley generation, and instrumental Fantasias by Byrd, Gibbons, S. Ives, Alfonso and Jenkins.

2 Fantasias a 4 by J.J. are to be found in:

Altus: nos. 3 & 4 on unnumbered pp. fol. f.181

Tenor: " " " " " " " f.185

Bassus: " " " " " " " ff.168-70

Sextus: " " " " " " " ff.74v-75

37.

OBaBodleian MS Mus.Sch. c.59-60

Two part-books each divided clearly into two sections.
Early to mid 17th century books, later used by the
Oxford circle in the 1660's.

1st. section: contains fancies for 2 basses by
Coperario; Ward; Ford; John Thomkins
and Witney; and a Pavan by J.J. (no.8).

Several blank leaves follow.

2nd. section: contains divisions for 2 basses by J.J.
and Witney and divisions for 2 basses
and for a treble and a bass by Ch.
Simpson, including 10 sets by J.J.
Some pages have J.B. at top (? John
Bolles).

p.27g in c.60, no.25, marked "given to me by my
loving friend Dr. Dentry".

p.54 in c.60, "ex by Mr. Hutton's Booke".

38.

OBbBodleian MS Mus.Sch. c.61

A late bass viol part-book.

Front cover inscribed: "Divitions for ye bass viol
1687, May 3".

The piece on the last page attributed to J.J. corresponds with no. 40 in Durham MS D.2. in which the 2nd. part is found.

39.

OBcBodleian MS Mus.Sch. c.64-9

A set of six part-books.

Lst. tr. part (c.64) is inscribed on the flyleaf:
"George Stratford 1641".

Contains Fantasias and In Nomines a 3, 4, 5 & 6
viols by Weelkes; Tomkins; Bird; Ward; Coleman;
Lupo; Coperario and J.J.

5 Fantasias a 3 by J.J.

4 " a 4 " " "

The₁ Authorship of nos. 24 and 29-32 is doubtful.

Meyer ascribes them to Jenkins and again to Ward.

They do not appear among the J.J. works in Mus.Sch.c.99.

1 In "Die Mehrstimmige Spielmusik...", Kassel, 1934.

40.

O BdBodleian MS Mus.Sch. c.71

A copy of the 1667 ed. of Simpson's "Division Viol", inscribed: "Will. Noble 1671", with one part of a number of divisions for 2 bass viols, by Poole, Butler, Norcumbe and J.J., bound into the back.

11 sets of divisions by J.J., 8 of which correspond to works in MS Mus.Sch. c.59-60, where both parts are to be found.

Many of the sets bear dates (? of copying), mostly 1672-3, the latest being 1678.

No.10, by J.J., is dated Aug.30, 1672.

The other works by J.J. are undated.

41.

O BeBodleian MS Mus.Sch. c.77a & b

Two part-books containing 8 sets of divisions for two bass viols by J.J. and Christopher Simpson.

Nos.4,6 & 8 by J.J.

42.

OBfBodleian MS Mus.Sch. c.81

Three part-books bound in one volume, containing 17 suites of Fantasia-Almain-Air for "a treble and bass to the organ", by J.J. Bound in old title deeds etc. which refer to the North family.

The first of a uniform series of part-books containing almost exclusively the music of Jenkins and nearly all written in the same flowery hand. They seem to have belonged to the North family and to have come into the Bodleian collection as early as 1680.

43.

OBgBodleian MS Mus.Sch. c.82

Four part-books bound in one volume, containing "Mr. Jenkins his three partes for two trebles and a base to the organ".

10 sets of Fantasia-Almain-Air.

North MS as above.

1 See Margaret Crum, "Early lists of the Oxford Music School collection", ML, Jan., 1967.

44.

OBhBodleian MS Mus.Sch. c.83

Seven part-books bound in one volume, (i.e. 6 viols and organ), containing 13 Fantasias, 2 In Nomines and 2 Pavans, the first of which is "The Bell Pavan", by J.J.
North MS, as above.

45.

OBiBodleian MS Mus.Sch. c.84

Four part-books bound in one volume, containing "Ayres for the Harpsicon, Lyra Vyole, Bass Vyole and vyolin" by J.J. (14 airs)
North MS, as above.

46.

OBjBodleian MS Mus.Sch. c.85

Four part-books bound in one volume, containing "Mr. Jenkins his Ayres for a treble vyole, bass vyole and Lyra vyole to the harpsichord". (12 airs)
North MS, as above.

47.

OBkBodleian MS Mus.Sch. c.86

Three part-books bound in one volume, containing 4 complete sets of Fantasia-Ayre by J.J. and Almans of two more sets for two trebles and a bass with organ. Complete psrts found in MS Mus.Sch. d.241-4, and organ part in MS Mus.Sch. d.261.

North MS as above.

48.

OBlBodleian MS Mus.Sch. c.87

Three part-books bound in one volume, containing the 21 Fantasias for 2 tr. and a bass. "Mr. Jen." written over each p iece.

Parts marked "exam" - "J.J."

In the 1st treble no. 4 comes between nos. 11 & 12.

North MS as above.

49.

OBmBodleian MS Mus.Sch. c.88

Four part-books bound in one volume, containing 14 airs and "The Bells" for tr. viol, bass viol, Lyra-viol and Harpsichord, and 3 airs for tr. viol, bass and harpsichord, all by J.J.

"The Bells" is a version of the celebrated "Lady Catherine Audley's Bells".

North MS as above.

50.

OBnBodleian MS Mus.Sch. c.95

Three late 17th century part-books bound together, containing miscellany of vocal and instrumental works by Mr. Baptiste (? Draghi); the Duke of Guise; J.J.; Blow; Bannister; Farmer; Purcell; Phil. Hart; Anthony Young; Mr. Clarke; Mr. Akroyd and Mr. Eccles.

pp.24-5 Jenkins' "Bells" (i.e. "The Lady Catherine Audley's Bells").

51.

OBoBodleian MS Mus.Sch. c.98a & b

Four part-books bound in one volume and a separate organ-part, containing "Mr. Jenkins his ayres for 2 trebles and 2 basses to the organ" (32 Aires, of. BM Add.MS 29290).

North MS as no.49 above.

Looks like a fair copy.

52.

OBrBodleian MS Mus.Sch. c.99a & b

Four part-books bound together and a separate organ-part, containing the 17 Fantasias and 2 Pavans a 4 by J.J.

North MS as above.

Looks like a fair copy.

Bodleian MS Mus.Sch. d.220

Bass part-book of 220 "Pavans, galliards, ayres, almaines, corantos, sarabandes, moriscas, masks and country dances, composed occasionally by excellent modern music masters and now methodically digested into their proper and distinct keys for the bass and treble viols".

"Bassus 1654".

Composers whose works are included are: Ch. Coleman; Wm. Lawes; Mr. Taylor; David Mell; Ambrose Beeland; Th. Lupo; Geo. Hudson; M. Mercury; Mr. Sebastian; Mr. Alfonso; Cooke; Phil. Bennet; Tho. Pratt; Simpson; John Gamble; John Atkinson; J. Witney; Mr. Maynard; Monsieur Noe and Sheppie (?).

1st. suite in gamut	nos. 40-6 & 48-9 & 75	by J.J.
" " C fa Ut	" 15-17, 26-9 & 38-9	" " "
" " D sol re	" 14-24, 28-45	" " "
	(16-21 "The Bells")	
" " F Ut	" 46-7	" " "

54.

OBnBodleian MS Mus.Sch. d.221

One book for Lyra-Viol, containing airs by J.J.,
 "T.G." (? Thomas Gregory) and some anonymous.
 Nos. 19-24, 42-51 & 67-76 all by J.J.

Flyleaf inscribed: "For Two Basse Vialles".
 p. 82 " : "Tuning of the following lyras -
 with a continual Basse. J. Jenkins".

55.

OBsBodleian MS Mus.Sch. d.233-6

Four part-books containing miscellaneous Instrumental
 and vocal works, mostly by Mat. Locke and William
 Lawes, and 10 airs by J.J.

f. 34 et seq. and f. 36 et seq. airs a 4 by J.J.

1

H.J.Sleeper identified 7 pieces with bass part only
 as corresponding with 7 in MS Mus.Sch. e.451.

1 Unpublished notes.

Bodleian MS Mus.Sch. d. 241-4

Four part-books corresponding to the organ book MS Mus.Sch. d.261, containing: "Mr. Jenkins 3 partes Divisions for 2 Basses and a Treble". "Mr. Jenkins 3 partes Divisions for two Trebles and a Base" and 5 Fantasia-suites for 2 trebles and 2 basses also by J.J.

For the 9 suites for 2b. and tr. viols cf. Mus.Sch. d.261.

For the 5 suites for 2 tr. and 2 b. viols cf. BM Add.MS 27550-4.

For the 7 suites for 2 tr. and 1 b. viol cf. Mus. Sch. c.86 & d.261.

For J.J.'s pieces a 4, 2nd Bass is written in Tenor book.

Later additions to the volumes are works by Rogers; Baltzar and "Mr. Bownean's Ayres", "First performed in the schools on Thursday 5th Feb. 1673/4".

Bodleian MS Mus.Sch. d.245-7

Three books of music for "Lyra-Consort" containing music by several composers which have clearly been copied at two distinct periods.

d.245 is inscribed on the back flyleaf "John Merro his book". The earlier part of the MS contains Fantasias by Tomkins and Coperario.

Airs by J.J. are in d.245 on pp.179; 184-5; 188-90; 230-238; some are inscribed "Cor. J.J.".

The books belonged later to William Isles who added to them, and d.245 is inscribed on the cover: "Sent by William Isles to Dr. Fell for the use of the public music school in Oxford".

1 J. Merro d. 1636. See: letter from A. Ashbee; ML, Oct., 1967. This MS is discussed by P.J. Willetts in BM Quarterly, 1962.

58.

OBvBodleian MS Mus.Sch. d.261

Six separate MSS bound in one volume.

The fifth is the "organ part to Mr. Jenkins fancies division lessons for 2 bass viols and a treble" and corresponds to the parts for the 9 suites of Fantasia-Almaine-Galliard in Mus.Sch. d.241-4.

The sixth is inscribed: "organ parts to Mr. Jenkins fancies divisions for three parts prickt in the books with vellum covers and given to mee (?) by Mr. Collins organist of Exeter...", and corresponds to the seven suites of Fantasia-Ayre in Mus.Sch.d.241-4.

59.

OBwBodleian MS Mus.Sch. e.406-9

Four part-books containing 27 fantasias and 1 pavan by J.J., and others by Cooke for tr. viol, 2 b. viols and organ.

Each book inscribed: "A 4 1654".

North MS as no.52 above.

60.

OBxBodleian MS Mus.Sch. e.431-6

Six part-books containing miscellaneous airs a 3,
4 & 5 viols with "Through Base" by Cowarden;
Coleman; Simpson; W. Lawes; Rogers; Jenkins and
Brewer.

airs a 3 by J.J. p p. 1-33 in e.431, 2 & 4.

" a 4 " " " pp. 315-33 in e.431-4.

61.

OByBodleian MS Mus.Sch. e.437-42

Set of six part-books to be used together for
works a 4, 5 & 6 and in two sets of 3.

3 fantasias a 3 by J.J. on ff.19-22 in e.437-39.

1 fantasia a 4 by J.J. is inserted at the end of
e.437 to be used with e.440-2.

e.440 inscribed: "F. Witny his book".

e.441 " : "play the 10th Fantasia then the ninth".

62.

OBzBodleian MS Mus.Sch. e.447-9

Three part-books containing airs by Will Younge;
Crispion; Will. Marples; J.J., "Outlandish airs in
B Key"; Mr. Phillips; Will. Kinge; C. Simpson;
Samuel Et ; Richard Goodson; J. Banister; Mr.
Der and Mr. H.A.

Fantasia-Almain-Saraband-Courant-Saraband in C
minor by J.J. p.21 et. seq.

63.

OBaaBodleian MS Mus.Sch. e.451

A continuo-book containing a large number of
pieces, with a partial index with the note: "This
book belongs to the two sets of books bound in
vellum, those of Dr. Rogers and Mr. Jenkins workes
and the others of Mr. Locke's and severall other
authors". (i.e. Mus.Sch. d.233-6 and d.241)

Airs by J.J. on pp.165,169,173,177,179,327-30
and 342-4. (The last two groups upside-down.)

64.

OBbbBodleian MS Mus.Sch. f.564-7

Four part-books for 2 tr. viols, bass viol and B.C., containing 15 sets of Fantasia-Air and 2 extra airs after the first set, all by J.J.

The organ part is figured with an occasional 5 or 6 but mostly indicates a sharp or flat third.

cf. BM Add.MS 27550-2.

65.

OBccBodleian MS Mus.Sch. f.568-9

The second treble and tenor part-books only of a set originally of 5, containing airs by Will. Lawes; C. Simpson; J.J.; Dr. Rogers and Mr. Brewer.

4 airs by J.J. plus one appearing in the tenor book only. These are parts of airs for 2 tr. and 2 b. viols with organ.

cf. Mus.Sch. c.98.

66.

OBddBodleian MS Mus.Sch. f.573

A single bass part-book containing works for solo bass viol, solo treble viol and one part only of some dances a 2, by Ph.Harquart; F.G.R.; J.B.; Stephkin; Coleman; Young.

Pieces by J.J. on ff. 13,14,19,22,24,26 & 29.

Many of the pieces are elaborately written for the bass viol with double stopping.

There are some figured basses.

67.

OBeeBodleian MS Mus.Sch. f.575.

Single part-book containing: at the beginning solo songs with Lyra-viol; in the middle Lyra-viol dances and airs; and at the end with the book reversed a score of Gibbons fantasias a 3.

Works by: J.J.; Ives; W. Drew; Hudson; W. Laws; Lord Whitlock's coranto; F. Collier; J. Lilly; W. Gregory; Phil.Porter; Ed. Tanner; Mr. Jo. Esto.

Airs by J.J. on ff.10-12,19 and 34, all for solo Lyra-viol. f.19 is "An eccho loud and soft".

68.

OBffBodleian MS North e.37

A single bass part of airs nearly all by Jenkins, bound in documents relating to the North family but not in the same hand as the MSS nos. 42-9 & 51-2 above. One air is by Simpson, one by Francis North, a few are anon and the rest are by J.J. F. North's piece is inscribed: "A Courant 1 echo to the sharp suite of banstead ayres".

69.

OBggBodleian MS: Uncatalogued.

A small single part-book in a childish hand belonging to a recent accession^(c.1960) of material connected with the North family. It contains no music by J.J., but the decorated bar endings are reminiscent of the style of those in the score Christ Church MS Mus.1005 which is possibly in J.J.'s autograph.

1 See R.North on Music, ed. J.Wilson, London 1959, p.10 and pl.1, for the origin of the "Banstead ayres".

2 I examined the book in 1961 at the New Bodleian MS room. It has not been traced since.

Christ Church MS Mus.2.

A score containing a large anthology of works mostly Fantasias by English and Italian composers. The English music belongs to the pre-commonwealth generation; Coperario; Lupo; Mico; J.J.; White; Ward; Coleman etc., and the Italian music by Marenzio; Monteverdi etc., is of the type which was being brought to this country by the mid 1630's.

The score has been long supposed to be in the hand of Dean Aldrich (d.1710), but it seems more likely that it is the work of a professional scribe. The date of compilation is obscure.

4 fantasias a 4 by J.J. are on ff.98-101

5 fantasias and a pavan a 5 by J.J. are on ff.143-52.

71.

OCbChrist Church MS Mus.367-70

Four part-books containing airs for 4 viols by J.J.; Webster; Coleman; Johnson; Will. Lawes; Simon Ives and anon.

Beautifully written books in a hand similar to that of Ch.Ch. Mus.1005 with similar bar line decorations but here in red ink.

51 airs by J.J. in all.

Nos.7,25 & 31 here anon, are by J.J. (cf. Ch.Ch. Mus.1005).

72.

OCcChrist Church MS Mus.379-81

Three part-books containing airs for 3 viols by Coleman; Johnson; Ferrabosco; Cormack; Cranford; Webster; Cobb; Coperario; Ives; W.Lawes; Laniere; Ford; Holmes; W.D. and anon.

The books are in the same hand and with the same ornaments as Mus.367-70 above.

6 airs by J.J. (Nos.1,6,11 & 12-14).

73.

OcaChrist Church MS Mus.397-400

Four part-books containing fantasias for 4 viols by Coperario; Ferrabosco; Ward; J.J. and Anon.

The books are supposed to have been copied by Aldrich, but the music belongs to a pre-Commonwealth generation. The original copying has no titles, composers' names or part names. All the fantasias except no.1 are assigned to their composers by a later hand in pencil on the bass part.

4 Fantasias a 4 by J.J. on ff.31-42.

74.

OCeChrist Church MS Mus.403-9

Six part-books for five viols and organ containing Fantasias and Pavans by Ferrabosco; Mico; Lupo; Coperario; White; Ward; Coleman and J.J.

6 Fantasias and a Pavan a 6 by J.J. ff.63-68.

75.

OCf

1

Christ Church MS Mus. 423-3

Six part-books containing works a 3, 4, 5 and 6
 viols by Coperario; Ferrabosco; Deering; Morley;
 White; Mico; Milton; Cranford; Coleman; Lupo;
 J.J., etc.

2 Pavans a 5 by J.J. ff. 68 & 68v
 2 Fantasias a 6 by J.J. ff. 94 & 94v
 2 " " " " " ff. 102-3

76.

OCgChrist Church MS Mus. 432

Keyboard part (? organ) corresponding to the string
 parts on MS Mus. 612-3, and in the same hand.

2 airs a 2 bass viols by J.J. ff. 17-18. (cf. Mus. 612
 nos. 8-9)
 " " " " " " " ff. 19-20v (cf. Mus. 612
 nos. 10-11)

1 This MS is a good source for the works of Lupo.
 It contains by him: 14 fantasias a 3, 7 a 4,
 8 a 5 and 5 a 6.

77.

OChChrist Church MS Mus.436

Large organ-book, containing Fantasiae and Madrigals by Ferrabosco; Ward; J.J.; Coperario; Marenzio; Monteverdi; Mico; Vecchi; White; Palavicino; Lupo; O. Gibbons; Coleman and Anon. The MS has long been supposed to be in Aldrich's hand.

4 Fantasiae a 4 by J.J. on ff. 31-34. (cf. The Fantasiae a 4 in Mus.2.)

78.

OCiChrist Church MS Mus.468-472

Five part-books containing Fantasiae and In Nomines for 3, 4 and 5 viols by Jeffries; Ferrabosco; J.J. and Ward and one Anon. Vocal works by Purcell have been copied into the back of the book upside down at a later date.

11 Fantasiae a 4 by J.J. ff.30-41 (not incl. no.25).

No. 25 is ascribed here to J.J., but it appears ascribed to Ward elsewhere and does not appear in the complete set by J.J. in Bodleian MS Mus.Sch. c.99.

79.

OCjChrist Church MS Mus.473-478

Six part-books containing fantasias a 3, 4, 5 and 6 viols by Coleman; Lupo; White; Ferrabosco; Ward; Gill and J.J. A beautiful early MS.

3 Fantasias a 6 by J.J. pp.93-5.
 4 " a 5 " " " pp.62-5.
 6 " a 4 " " " pp.40-45.
 5 " a 3 " " " pp.8-12.

80.

OCkChrist Church MS Mus.517-20

Four part-books containing Fantasias and airs by Ferrabosco; Mico; Ward and J.J.

10 airs a 4 (2 tr., 2 b.) by J.J. on ff.45-50.

1 R.A. Warner recognises the quality and reliability of this source in his article "John Jenkins 4 part Fancy in C minor", MR, Feb., 1967.

While the page nos. in the parts are arranged to coincide for each piece, the folio numbers do not.

81.

OClChrist Church MS Mus.599

Single "violin" part containing airs by W. Lawes and J.J.

42 airs a 2 by J.J.: nos.1-42.

(The bass part for nearly all of them is to be found in MS Mus.1005.)

82.

OCmChrist Church MS Mus.612-3

Two part-books containing airs for 2 bass viols by Young and J.J. corresponding to the organ part MS Mus.432.

4 airs by J.J.: nos.8-11 (nos. 10 and 11 here anon but cf. organ part Mus.432).

Christ Church MS Mus.716-20

Five of a set of part-books probably originally with more books containing music by Lupo; East; Symes; Ferrabosco; Pearson; S. Ives; White and J.J.

Mus.716, 718 and 720 contain no J.J.

2 pts. only of 3 Fantasias a 4 by J.J. on pp.6-10 in Mus.717 and 9.

The 4 Lupo Fantasias at the beginning of the books and the J.J. Fantasias following them are in a different hand from the main body of the MSS.

Christ Church MS Mus.777-9

An organ-book for fantasia-suites by Gibbons (Mus.778) and string parts for 4 Fantasia-Suites for treble and bass viols and organ by J.J. (Mus. 777 & 779).

The organ part for these suites is found in Bodleian MS Mus.Sch. c.81.

85.

OCpChrist Church MS Mus.1004

Score containing Fantasias and In Nomines a 4, 5 & 6
viols by Ferrabosco (at beginning of book); Lupo;
White; Coleman; Deering; Coperario and J.J. (all
at end of book upside-down).

2 Fantasias a 6 by J.J. pp.172-166

1 Pavan a 5 " " " pp.178-7

86.

OCqChrist Church MS Mus.1005

Large score containing 207 airs a 2 and 3 viols
by J.J., grouped according to key and correspond-
ing to the parts in the Newberry MS, no.23 above;
possibly in Jenkins' autograph.

A beautiful book and the best source for the airs
for 2 and 3 viols.

(The page of contents at the beginning is not
accurate.)

87.

OCrChrist Church MS Mus.1006-9

Four part-books containing airs for various 2 and
3 part instrumental combinations with organ by
Cowarden; Hudson; Hinton; Jenkins; C. Gibbons;
J.J. and Anon.

33 airs a 3 viols by J.J. pp.58-69 (in string pts.)
" " " " " " " " pp.29-40 (in organ pt.)
13 of these substitute a Lyra-viol part for the
bass viol part.

88.

OCsChrist Church MS Mus.1011

Bass part-book containing airs (a 3) by J.J.; Coleman;
Rogers and Cowarden.

73 airs by J.J. on pp. 1-18, 23-35, 47-50, 58-61, 66-71.

Complete parts of 50 of these are found in MS Mus.1005.

89.

OctChrist Church MS Mus.1022

Bass part-book containing airs (a 2) by J. Taylor;
J.J.; W. Lawes; Coleman; Ellis; Ferrabosco; Cormack;
Witny; Phillips; Goodall and Anon, inscribed: "Ayres
Bassus".

4 airs by J.J. nos.2 and 52-4.

Complete parts of all four are found in MS Mus.1005.

90.

OCuChrist Church MS Mus.1025-7

Three part-books containing airs a 3 by Smith;
Bannister; Simpson and J.J.

4 airs by J.J.: nos.22-5.

91.

OCvChrist Church MS Mus.1175

Harpsichord book containing pieces by Wintersall;
O. Gibbons; Byrd; J.J. and Anon., written on two
six line staves.

"Mr. Juckings his Belles" on 2 six line staves.

92.

PCParis Conservatoire MS Res.770

A score containing an anthology of "Fantasias", airs
and Dances a 3 and 4 viols by Coperario; Orlando
Gibbons; William Lawes; Matthew Locke; J.J., Alfonso
Farabosco and John Ward.

20 "Fantasias" and airs a 4 by J.J. on ff.81v-99v.

Royal College of Music MS 921

Two single part-books. one for bass viol, one for treble viol or violin bound together, partly in the same hand as BM Add.MSS 23779 and 31428 which are possibly in Jenkins' autograph.

The Bass part: Aires and divisions by J.J. for 2
bass viols & organ on ff.16-44.

The Treble part: Fantasia-suites by J.J. for treble
& bass viols & organ on ff.46 f.

The second section of this MS is in a fragmentary state and almost illegible.

Use is made in the first section (the bass part) of ornamental signs appearing in Christopher Simpson's "Division Viol". Contemporary annotations refer to "Mr. Derham's Bo:" and to "Fakenham music".

The complete parts for nearly all the music can be supplied from other MSS.

94.

RCMbRoyal College of Music MS 1141

Slim volume used by (?) Southgate for notes on musical history.

The first three pages contain 13 "catches" attributed to J.J., each only 8 bars in length and possibly meant as grounds for divisions. Late and probably wrongly attributed.

No.12 inscribed: "Had she not₁ care enough - copied by Purcell from J. Jenkins."

1 This is the title of a catch by Jeremy Savile (C.Coxon art. Savile, MGG) and does not appear among the works of Purcell. (See: F.B.Zimmerman, Henry Purcell, an Analytical Catalogue of his music, p.434)

95.

RCMcRoyal College of Music MS 1145

Three part-books of a set of five, containing Fantasias by Deering; Forde; Ferrabosco; Coperario and J.J.

They include the 2nd. Cantus, Altus and tenor parts of 16 Fantasias and one Pavan a 5 by J.J.

Marginal notes of revision are carefully made by more than one 17th century owner, collating these books with others that have not survived: "Barnard Score: B."; "Couzens Score: B."; "Harman"; "Mr. Collins"; "Stanesmore" and "Rampley".

96.

RCMdRoyal College of Music: New MS: Uncatalogued.

Four part-books containing airs by J.J. and Christopher Simpson for 2 trebles and bass viol and Theorbo, the theorbo part doubling the bass viol except for occasional discrepancies in the dotting of rhythms.

1 See P.J.Willetts: "Sir Nicholas L'Estrange and John Jenkins", ML, Jan, 1961.

97.

SNLScotish National Library: Panmure MSS 2 & 3

Two part-books, the second treble and B.C. books, containing an anthology of airs a 3 including the "Echo uite" by J.J.

Complete parts are to be found in Ch.Ch. MS Mus. 1005 B.32-4.

98.

YaYork Minster Library: M.3.S.

Two sets of four part-books each in the hand of Matthew Hutton.

1st: contains Fantasias by J.J. and Ferabosco for 4 viols.

7 Fantasias a 4 by J.J. nos.1-7.

2nd: contains Fantasias by J.J., John Ward and Tho. Thomkins.

2 Fantasias a 4 by J.J. nos.1-2.

None of this set is missing in the Tenor and Alto books.

99.

YbYork Minster Library: M.20.S.

Score containing "Mr. Jenkins three part Fancies for two Trebles and a Base viol, in the score", in the hand of Matthew Hutton and corresponding with the part-books BM MSS 30488-90.

The score is inscribed: "11 Octo: 1671. This score I borrowed of Mr. Hutton of Brazenose who bidd mee keepe it 'till hee called for it. E.Lowe."

100.

YFYale Music School; Filmer MS A16. a-c.

Three part-books containing airs with picturesque titles by Dr. Flud.

Beginning at the back of the book are pieces for 2 and 3 viols by J.J.; Coleman; Ives; Berland.

4 airs by J.J. including "The Bells", on ff.82,81b, 63 & 53⁴

1 Edward Lowe (d.1682), Professor of Music at Oxford from 1661.

APPENDIX III

A checklist of Jenkins' vocal works, by first lines1. A Boat, a boat...

Catch (3 voices)

In several Playford publications:

A Musical Banquet (1651)Catch that Catch Can (1652, 1658 & 1663)Musick's Delight on the Cithern (1666)

(no.101: misnumbered in Day and Murrie)

The Musical Companion (1667, 1672 & 1673)

Also in many later editions and collections of

Catches. One of the most popular of the 17th c.

catches. "We can be merry as the best of you we

can i'faith and sing A Boat, a boat, or Here's a

health unto his Majesty, with a fa, la, la, lero".

(Timothy in "The Miser", by Shadwell, first perf.,
London 1672.)2. And Art thou grieved... (George Herbert)

Sacred song a 3. Ch.Ch. MS Mus. 736-8.

3. Awake, Sad Heart (George Herbert)

Sacred song a 3. Ch.Ch. MS Mus. 736-8.

4. Bright Spark

Sacred song a 3. Ch.Ch. MS Mus. 736-8.

5. Cease Cease My Soul
Sacred song a 3. Ch.Ch. MS Mus. 736-8
6. Cease not thou heavenly voiced glorious creature...
Sacred song a 3. Ch.Ch. MS Mus. 736-8
Bodleian MS Don. C.57
7. Come, pretty maidens, what ist you buy?
Catch. 3 voices. Catch that Catch can 1652
" " " " 1658
" " " " 1663
8. Fair Aristilla, See see the waves appear
Song a 3. Ch.Ch. MS Mus. 736-8
9. Glory, honor, power...
Sacred song a 3. Ch.Ch. MS Mus. 736-8
10. Holy and Blessed Spirit divine
Sacred song a 3. Ch.Ch. MS Mus. 736-8
11. Mercy dear Lord
Sacred song a 3. Ch.Ch. MS Mus. 736-8.
12. No, No he is not gone forever
Sacred song a 3. Ch.Ch. MS Mus. 736-8
13. O Domin~~e~~, Domine Deus Salvationis...
Sacred song a 3. Ch.Ch. MS Mus. 736-8.

14. O Nomen Jesus...
 Sacred song a 3. Ch.Ch. MS Mus.736-8

15. O take my lute... (George Herbert)
 Sacred song a 3. Ch.Ch. MS Mus.736-8

16. See, see the Bright light Shine
 Sacred song a 3. Ch.Ch. MS Mus.736-8
 Bodleian MS Don. C.57
 published in: The Musical Companion 1673
 Select ayres and dialogues 1659
 (2-2)
 & The Treasury of Musick 1669
 (as above but with new t.p.)

17. Tell me my love...
 Sacred song a 3. Ch.Ch. MS Mus.736-8.

18. The Shepherds Sing... (George Herbert)
 Sacred song for Christmas a 3.
 Ch.Ch. MS Mus.736-8.

19. Then with our Trinity of Light... (George Herbert)
 (The second half of "Bright Spark")
 Sacred song a 3. Ch.Ch. MS Mus.736-8

20. Tune me O Lord...
 Sacred song a 3. Ch.Ch. MS Mus. 736-8.

21. Vainglorious peace...

Sacred song a 3. Ch.Ch. MS Mus. 736-8.

22. Welcome pure thoughts...

(4th and last stanza of "Farewel ye guilded follies" from the Compleat Angler and ascribed in the 1st ed. to Dr. D(onne) and later to various other poets.)

23. When fair Aurora...

Dialogue. Printed in A Musical Companion 1673

& " " " " 1673

24. Why Sighest Thou Shepherd...

a 2. Printed in Select Ayres and Dialogues

1659

& The Treasury of Musick 1669

(as above but with new t.p.)

25. Victorious time...

Sacred song a 3. Ch.Ch. MS Mus. 623-626.

26. Why in this Shade of Night...

Elegy on the Death of William Lawes

Dialogue with Chorus. The longest and most elaborate of the collection of elegies on his brother's death published under the title Choice Psalms by Henry Lawes in 1648.

27 Had she not care enough....

Catch by Jeremy Savile, spuriously attributed to
Jenkins in RCM MS 1141

28 Theophila, or Love's Sacrifice....

Poem by Edward Benlowes, London 1652.

"Several parts thereof set to fit ayres by Mr.
J. Jenkins..."

The music of these ayres is not in the printed
edition of the poem¹ and has not been found.

29 We sing to Him whose wisdom form'd the ear

Words only in Playford's Psalmes and Hymns, 1671.

Said to be "composed to Musick for three voices by
Mr. J.J." The music is not in Playford's book
and has not been found.

¹ Reprinted in Saintsbury: Minor Poets of the Caroline Period Vol.I, 1905.

APPENDIX IV

A Chronological list of Publications containing works
by Jenkins: from 1648 to 1680.

- 1648 Henry Lawes Choice Psalms
Contains: Elegy on the death of William Lawes.
- 1651 J. Playford A Musical Banquet¹
Contains: in Pt.I airs for Lyra Viol
in Pt.II airs for tr.v. and b.v.
in Pt.III "A Boat, a boat"
- 1652 J. Hilton (Pub. Playford) Catch that Catch Can
Contains: "A Boat a boat"
and "Come pretty maidens"
- 1652² J. Playford Musicks Recreation on the Lyra Viol
Contains: airs for Lyra Viol
- 1655 J. Playford Court Ayres³
Contains: Ayres a 2
- ? 1656 J. Playford Musick's Recreation on the Lyra Viol
? Reprint of 1652 edition.

-
- 1 Very rare. ?Unique complete copy in Oxford, Bodleian Library.
- 2 Date presumed. The date on the copy in the BM is worn.
- 3 A fine copy in the BM. Contains good exx. of Simpson, Coleman etc....

- 1658 J. Hilton (pub. Playford) Catch that Catch Can
Contains: catches as above 1652 ed.
- 1659 J. Playford Select Ayres and Dialogues
Contains: "See, See the bright light shine"
- 1661 J. Playford Musick's Recreation on the Lyra Viol
Contains: some airs as above 1652 publication
and more.¹
- 1662 J. Playford Courtly Masquing Ayres
Contains: airs a 2 incl. "The Lady Catherine
Audley's Bells".
- 1663 J. Hilton (pub. Playford) Catch that Catch Can
as 1652 publication above with additions.
- 1666 J. Playford Musick's Delight on the Cithern²
Contains: "A Boat, a boat".
- 1667 J. Hilton (pub. Playford) The Musical Companion
(A new title for Catch that Catch Can)
Contains: "A Boat, a boat".
-

1 Good copy in BM

2 Music in tablature and NB P.'s intr. says: "Some few erratas have passed by reason of my absence, and the printer's want of skill in Musick, I crave the judicious hand to mend with the pen...."

- 1669 J. Playford The Treasury of Musick
 (The same as Select Ayres and Dialogues 1659
 above, but with new t.p.)
 Bk. I contains: "See, See the bright light shine"
 Bk. II contains: "Why sighst thou Shepherd"
- 1669 J. Playford Musick's Recreation on the Lyra Viol
 Contains: some airs as above 1652 publication.
- 1672 J. Playford The Musical Companion
 As 1667 above with additions incl. "When Fair
 Aurora..."
- 1673 J. Playford The Musical Companion
 As above but now containing "See, See the
 bright light".
- 1678 Bannister and Low New Ayres and Dialogues
 Contains: airs a 2.

Note: The "Mitter Rant" often ascribed to Jenkins
 (e.g. in Groves and D.N.B.) appears in Playford's
Musick's Handmaid, 1663 and 1678, both times anonymously.
 Neither the "Mitter Rant" nor the "Fleece Tavern Rant"
 appear in Appollo's Banquet (as stated in D.N.B.
 article by R. E. Sharp).

APPENDIX VSELECT BIBLIOGRAPHY

- Ashbee, Andrews: "Four part Fantasias and Aires of John Jenkins", MB, Vol. XXVI, RMA (in preparation).
- Ashbee, Andrews: "Genealogy and John Jenkins", ML 46, 1965.
- Ashbee, Andrews: The four part works of John Jenkins, unpublished Ph.D. Thesis, London University, 1967.
- Blomfield, F.: An Essay towards a topographical History of the County of Norfolk, 5 vols, London 1739-75.
- Burney, Charles: A General History of Music, vol. IV, London, 1776.
- Burwell, Mary: Miss Mary Burwell's Instruction book for the lute, ed. R.T. Dart, GSJ, May 1958.
- Byrd, W.: Fantasias, ed. E.H. Fellows, Collected Edition Vol. XVII, Stainer and Bell, London 1948.
- Clifford, Ann: The Diary of Lady Ann Clifford, ed. V. Sackville West, London 1924.
- Coates, W.: "English two-part Viol Music 1590-1640", ML 1952.
- Coxon, C.: Christopher Simpson, in MGG, Kassel.
- Coxon, C.: Stephkins, in MGG, Kassel.
- Crum, M.: "Early lists of the Oxford Music School", ML, 1967.
- Dart, R.T.: "A Handlist of English Instrumental Music printed before 1681", GSJ, 1955.
- Dart, R.T.: Note on 'Rules for Gracing', GSJ, XII, June 1959
- Dart, R.T.: "Ornament Signs in Jacobean Music for lute and Viol", GSJ, XIV, March 1961

- Dart, R.T. and Coates, W.: "Jacobean Consort Music",
MB Vol.IX, RMA.
- Dolmetsch, N.: The Viola Da Gamba..., Hinrichson,
 1962.
- Duckles, Vincent: "John Jenkins' settings of Lyrics
 by George Herbert", MQ xlviii, 1962.
- Evelyn, J.: "The Diary of John Evelyn ed. E.S.
 de Beer, OUP, 1959.
- Goovaerts, A.: Histoire et Bibliographie de la
 Typographie Musicale dans les Pays Bas,
 Antwerp 1880.
- Hawkins, J.: History of the Science and Practice
 of Music, Vol.IV, London 1771.
- Hayes, G.: The Viols and other bowed Instruments,
 OUP, 1930.
- Hughes, C.W.: "The Music for Unaccompanied Bass-Viol",
ML, 1944.
- Jenkins, J.: Fancies and Aires ed. H.J. Sleeper,
 Wellesley Ed. no.1., 1950.
- Jenkins, J.: Fancy-Ayre Divisions ed. R. Warner,
 Wellesley Ed. no.10, 1967.
- Jenkins, J.: Four part Fantasias and Aires, ed.
 A. Ashbee, MB Vol.XXVI, RMA (in preparation).
- de Lafontaine, H.C.: The King's Musick, London 1909.
- Lawes, Henry: Choice Psalms, London 1648.
- Lawes, W.: Consort Music, ed. M. Lefkowitz, MB
 Vol.XXI, RMA.
- Lefkowitz, M.: William Lawes, London 1960; Routledge and Kegan Paul.

- Lefkowitz, M.: "The Longleat papers of Bulstrode Whitelock. New Light on Shirley's 'Triumph of Peace'", JAMS xviii, 1966.
- Lefkowitz, M.: "William Lawes Consort Music", MB Vol. XXI, RMA.
- Mace, Thomas: Musick's Monument, London 1676.
- Meyer, E.H.: Die Mehrstimmige Spielmusik Des 17 Jahrhunderts in Nord- Und Mitteleuropa, Kassel, 1934.
- Meyer, E.H.: English Chamber Music, London 1946.
- North, Dudley: A Forest Promiscuous of Several Seasons Productions, London 1659.
- North, Roger: Memoires of Musick, ed. E.F. Rimbault, London, 1846.
- North, Roger: Roger North on Music, ed. J. Wilson, London 1959. [A Selection from his essays, including passages from Memoires of Music]
- North, Roger: The Autobiography of the Honourable Roger North, ed. A. Jessop, London 1887.
- Oldham, G.F.: "Import and Export Duties on Musical Instruments in 1660", GSJ, IX, 1956.
- Platt, P.: "Deering's Life and Training", ML, 1952.
- Pulver, G.: "The Viols in England", PMA, 1920.
- Pulver, G.: "Violin Tutors of the Seventeenth Century", MT, 1923.
- Purcell, H.: Fantasias, ed. Warlock-Mangeot, Curwen, London 1927.
- Richards, J.M.: A study of Music for Bass Viol written in England in the 17th Century, unpublished B.Litt Thesis, Somerville College, Oxford 1960-1.

- Sabol, A.J.: "New Documents on Shirley's Masque 'The Triumph of Peace'", ML Vol.47, Jan.1966.
- Simpson, Christopher: A Compendium of Practical Musick, London, Playford, 1665.
- Simpson, Christopher: A Compendium of Practical Musick, London 1667.
- Simpson, Christopher: The Division Violist, London 1659. 2nd.ed. Chelys, Minuritionum..., London 1667.
- Sleeper, H.J.: "John Jenkins and the English Fantasia for string ensemble", Extract in PAMS, 1938.
- Warner, R.A.: "John Jenkins' Four Part Fancy in C Minor - an enharmonic modulation around the key circle", MR, Feb. 1967.
- Warner, R.A.: The Fantasia in the Works of J.Jenkins, unpublished dissertation, University of Michigan, 1951
- Westrup, J.: "Domestic Music under the Stuarts", PMA, March 1942.
- Westrup, J.: "Foreign Musicians in Stuart England", MQ, Vol.27, 1941.
- Willetts, P.J., "Autograph Music by John Jenkins", ML, 1967.
- Willetts, P.J.: "John Lilley, Musician and Music Copyist", Bodleian Library Record Vol.VII, Feb. 1967.
- Willetts, P.J.: "Music from the circle of Anthony Wood at Oxford", BM Quarterly, Vol.24, 1962.

Willetts, P.J.: "Sir Nicholas L'Estrange and John Jenkins", ML, Jan.1961

Wood, Anthony A: Fasti Oxonienses, Oxford 166

Wood, Anthony A, ed. A. Clark: The Life and Times of Anthony A Wood, vols. I & II, Oxford Historical Society, 1891-

Woodfil, W.L.: "Musicians in English Society from Elizabeth to Charles I", Princeton U.P., 1953.

VOLUME II. INDEX

<u>Example</u>	<u>Title</u>	<u>Instrumentation</u>	<u>Page</u>
I	FANTASIA C minor	6 viols with organ.....	1
II	FANTASIA D minor	" " " ".....	9
III	IN NOMINE E minor	" " " ".....	17
IV	PAVIN F major	" " " ".....	33
V	THE BELL. PAVIN A minor	" " " ".....	40
VI	FANTASIA D minor	4 viols with organ.....	45
VII	FANTASIA G minor	Tr.v., 2 b.v. with organ.....	53
VIII	FANTASIA F major	" " " ".....	59
IX	FANTASIA G minor	2 tr.v., b.v.....	66
X	FANTASIA D minor	" " " ".....	69
XI	FANTASIA A minor	" " " ".....	72
XII	FANTASIA E minor	" " " ".....	75
XIII	FANTASIA C minor	" " " ".....	78
XIV	FANTASIA C minor	" " " ".....	81
XV	FANTASIA F major	" " " ".....	84

XXVI	AIR B ^b major	2 tr.v., b.v.....	87
XVII	SUITE: FANTASIA-ALMAIN- AIR F major	2 tr.v., b.v., with organ.....	90
XVIII	SUITE: FANTASIA-ALMAIN- AIR C major	" " " "	102
XIX	8 AIRS G minor	2 tr.v., b.v.....	116
XX	6 AIRS G major	" " " "	124
XXI	15 AIRS D minor	" " " "	129
XXII	4 AIRS D major	" " " "	146
XXIII	14 AIRS: 7 in C major 7 in A minor	Harpichord, Lyra Viol, b.v., violin.....	153
XXIV	36 AIRS	" " " "	167
XXV	11 "LESSONS"	Lyra Viol solo.....	178
XXVI	3 sets of DIVISIONS	2 b.v., with organ.....	213
		2 b.v., (organ optional).....	235

I

Agnus

4 parts

P. J. J. J.



Agnus

4 parts

P. J. J. J.



II

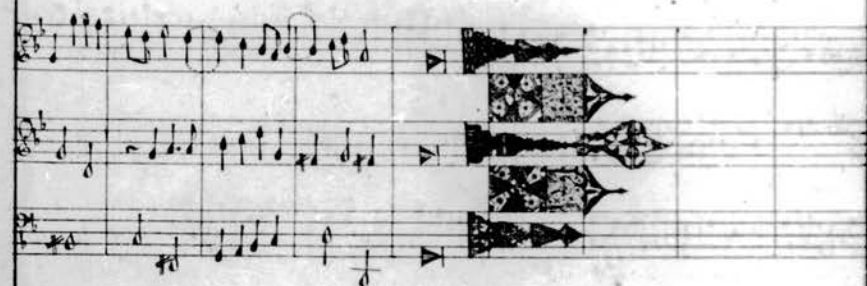
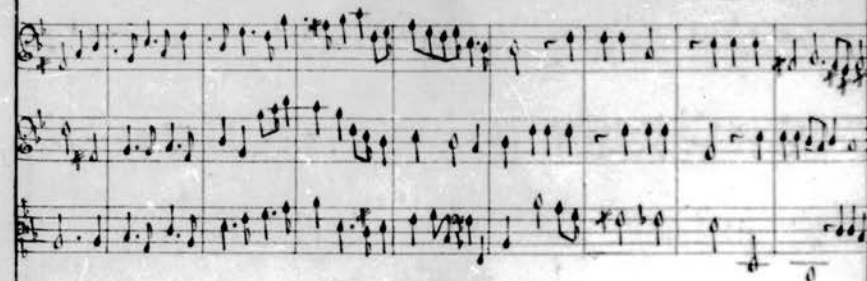
lo: lenk:



2



lo: lenk:



Fancy. 2.



III

:6:

In Nomine:



Finis:

Finis:



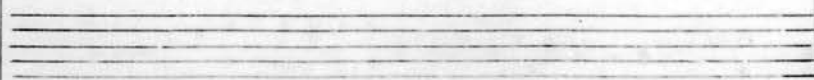
IV

Handwritten musical score on the left page, featuring multiple staves of music. The notation includes various notes, rests, and clefs. A section is labeled "Fantasia:" in the upper left. The music is written in a historical style, likely from the 16th or 17th century.

Handwritten musical score on the right page, continuing the composition from the left page. The notation is consistent with the left page. A large, ornate decorative initial 'A' is visible near the bottom right, marking the beginning of a new section. The page number '5' is written in the bottom right corner.

IV

Jenkins



VI

